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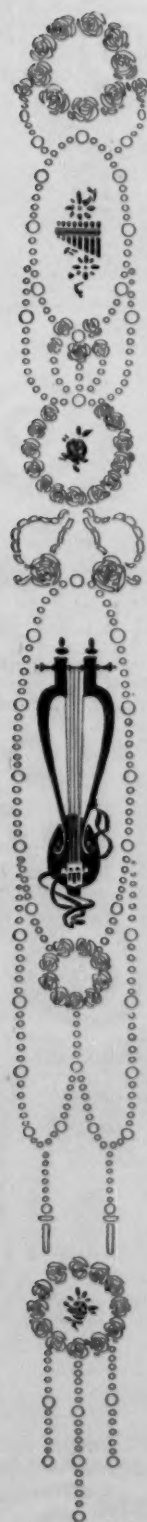


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# THE ADVENTURES OF MISKA HAUSER.—VII.

(CONCLUSION.)

A STORY OF THE ROMANTIC EXPERIENCES OF THE CELEBRATED HUNGARIAN VIRTUOSO, WHO, MORE THAN HALF A CENTURY AGO, WAS THE FIRST VIOLINIST TO MAKE A TOUR OF THE WORLD.

Translated from His Diary.

BY ARTHUR M. ABELL.

Not all of the adventurers, it seems, who visited the out of the way, little known Valparaiso were as fortunate in accumulating worldly goods as was our Miska Hauser. In the following letter written from there he describes how he found in a negro orchestra, which was traveling about the country playing grotesque music, in still more grotesque costumes, a European acquaintance of good family and of education who had become stranded in those distant parts and was forced to earn his bread in such desolate company by means of his fiddle playing, which had hitherto been to him only a pastime.

"A negro orchestra gave a concert the other day in the hall of the hotel at which I am stopping. The black musicians looked like clowns decorated with their feathers and their fantastic costumes and their music was as outlandish as their clothes. They played a few old fashioned pieces which have found their way from Europe across the seas and also a waltz by Strauss, but the principal numbers were fantastic negro melodies, which were accompanied by weird gestures and grimaces. The conductor, garbed in the uniform of a one time general, beat the time in a most extraordinary manner; when they were playing national songs he drew his body together as if he had cramps, moving his hands and feet in a way that resembled windmills. The music was horrible and painful to the ear. I was about to leave these barbaric Africans, who were thus sinning against Orpheus, when I noticed in their midst a fiddle player whose face, although it was as black as tar, like those of his colleagues, revealed marks of intelligence. I watched him curiously, and when I noticed that he was trying to hide his face from me, I became all the more interested, and coming up quite near I recognized in him an old acquaintance; the black fellow was none other than the son of a German merchant of Aix-la-Chapelle, and his adventurous spirit had driven him to these shores. As Fortune had not taken him under her sheltering mantle, hard fate had compelled him to black his honest white face and to fiddle for his bread with these negroes. I took him to my room, and after a bottle of champagne had loosened his tongue he told me in a good humored way the story of his adventures. Although he had enjoyed a university education, he would actually have starved to death in this country but for his wretched violin playing, which he had once learned merely for amusement.

"The opera here is much worse than in Lima, and as the expected Italian opera company which was to assist me in my concerts did not turn up, I had a hard time of it again. But the clever theater director found a way out of the difficulty and he gave a performance of the 'Freischütz' without the promised opera stagione. Poor Weber, never wast thou so outraged before! As no tenor was to be had, a robust woman got into men's clothes and sang—the part of Max. This alone is indeed enough to give you an idea of this fearful performance. There was no Agathe at all, and the charming Aennchen was so impudent as to substitute for the beautiful songs of Weber melodies by Donizetti and Bellini, which suited her voice better. A wilder hunter than their Caspar was probably never seen, for he raved and bellowed with such bravura that he well deserved to be fetched by the devil. The orchestra and chorus, made up of natives, did their best to add to this awful musical chaos. I would have had a splendid time and would have laughed nearly to death, if it had not made me so angry. But it was sad to see how even one of the greatest composers could make such a woful impression by having his work fall into the hands of such merciless interpreters. Far more pleasurable to me than this 'Freischütz' performance was the arrival of the steamer Bolivar, for it brought me long expected letters from my dear ones and important European news."

In Santiago and vicinity Miska Hauser had some very discouraging experiences. The priests and old women organized a formidable campaign against him; they declared that his violin was a tool of the devil and that by his fiddle playing he kept the people from going to church. The opposition was so strong and effective that the violinist was forced to stop all his concerts and leave the town. He found a haven of refuge with Captain Taborah,

an old friend, who had a beautiful summer home two hours' distance from Santiago. Here among idyllic surroundings Hauser rested for five weeks. Then he went to Concepcion and Capio, where he gave well attended concerts. He next intended to go to La Platte, but a revolution had broken out there and as conditions in other parts of South America were at the time unfavorable, he found he would either have to sail for Australia or return to Europe. His longing for home was great, but, to quote his own words:

"Although my heart spoke for Europe, still I could not decide to return thither, where the wild storm of war had undoubtedly shaken off the last golden fruits which might otherwise have still hung here and there for concert givers. I had vivid dreams of Australia's golden mountains and of the interesting comparisons to be made in a musical way between the sound of Californian and Australian gold, and as a traveling concert giver is influenced, above all, by the state of his pockets, I quickly decided for Australia."

The 15th of August, 1854, was Miska Hauser's last day on the American continent, where he had been concertizing for nearly four years. He says: "I saw the weeks and months glide by most indifferently, and I often tried to quicken their flight, but as the hour of departure approached and I went on board ship I became very heavy hearted and it was very hard to say farewell."

The violinist had a long and eventful voyage of three months. Among the passengers was a Chinese general who had been obliged to flee from his native country to save his neck. Miska Hauser was much interested in him and the two became very friendly. Violin playing was something new to the Chinaman. Hauser writes:

"My violin playing did not please him at all at first; he said his native Chinese music, especially the big bells, made much more effect, but when I played for him a Chinese melody which I had once learned in San Francisco, the tears sprang into his eyes; he fell into my arms and presented me with a magnificent ring, and from that day our friendship was sealed."

Hauser found the voyage intolerably long. "What awful solitude," he writes after twelve days at sea. "For days we sailed along without seeing a ship or a single living thing and we are glad and thankful for even a flock of sea mews to hover ghostlike around the ship and relieve the monotony."

This monotony was relieved in a most undesirable way by the appearance of a burning ship in the middle of the night:

"A dreadful accident," writes the violinist, "cast a gloom over our voyage. At one o'clock in the morning on the 5th of September we were awakened by a signal of distress and when in fear we hurried on deck we saw, a little distance away, a burning ship which with lurid flames lighted the dense darkness. All efforts to rescue the crew with the life saving apparatus were useless, for the burning brands that threatened our ship made it impossible to get near the unfortunate steamer."

"Colors, but indeed not those of the brightest sort, are needed to paint this fearful night scene. The sea, which was violently agitated by wind and weather, raged and threatened to engulf the frail boats that, like nutshells, were tossed here and there by the mountainous waves. In such moments one realizes the power of Heaven and the helplessness of man; on the edge of the abyss they hung, grappling with death, and their shrieks of terror that rang out on the air were caught up and smothered in the roar of the storm. But, in spite of the tempest, most of them were saved."

"Wearied and deeply moved by the events of the night, I stood leaning against the mast, waiting for daybreak. It is a glorious sight when the clouds, tinged a delicate purple, are lighted up by glowing streamers from the distant horizon that play in ever changing shades of color until, the rosy hues gradually dying away, the sun breaks forth in all its splendor and majestically proclaims the light of day."

Miska Hauser landed at Tahiti, the principal one of the Society Islands. The great natural beauties and the won-

derful vegetation of the island made a powerful impression upon him, as will be seen by the following description: "The mountains of Tahiti, immense and picturesque, covered with beautiful vegetation, now lay before us. With what joy did I gaze upon the refreshing green of the lovely gigantic palms which decorated the tops of the mountains and made an impression upon the eye of the tempest tossed seafarer, for many, many weeks shut off from the sight of all but a waste of waters, such as only the most glorious paradise could do. The wonderful little green islands look like small gardens; they are covered with palms, cocoanut, pomegranate and lime trees and other tropical growths in which swarm myriads of birds of the most gorgeous colors. There are countries which we must not visit, if we desire to remain true to our own native country—countries where heaven and earth exert a magical influence to move our souls with the music of sirens, to rob us, like the companions of Odysseus, of the memory of our native land."

"Such a country is Tahiti. Half way between the two greatest continents of the Old and New Worlds, in the middle of the great Pacific, this paradise lies and presents a picture whose majesty exceeds the ablest fantasy of the poet. From the water level to the highest peaks of the mountains, everything is covered with the most gorgeous vegetation, and this wonderful green carpet of the earth, adorned with strange flowers and fruits, is canopied by the eternal azure of the heavens. You feel yourself drawn out into God's free air as if by magic, and every pore of your body seems to be permeated by the sweet incense of these wild fruits and flowers, and all the chambers of the earth seem filled with their perfume. It is impossible even to count the gifts which lavish nature has bestowed upon this earthly paradise; here the fig vine grows luxuriantly and entwines laurel, cocoanut and cypress trees; there among the dark foliage are seen oranges, lemons, bananas, pineapples, and everything, without care or cultivation, grows to wonderful size. Graceful palms rear their tops heavenward, almost breaking under their sweet burden of dates, and in the background the mountains, 4,000 feet high and lavishly decorated with blossoms and fruits, make a double impression, for the splendor of the tropical sun and the mirroring surface of the sea give them back a second time."

Our wanderer was also very favorably impressed by the inhabitants of the island. "The natives," he writes, "are a handsome, powerful race of beings, yellowish brown of complexion, and gentle and good natured in character. These islanders are fresh and luxuriant like the earth itself from which they have sprung and like the air which they breathe. They are very hospitable. They reveal an instinct for color and a great love for European clothing, although many of them still run around half naked and tattooed; but on festive days no one is permitted to appear before the Queen without a shirt and coat. The women and girls are smaller in stature than the men; they possess an Attic beauty and a natural grace like the Eden in which they live. They are bright and intelligent, and the Arcadic innocence which they show gives them a brilliance which has not yet been deadened by the poisonous breath of deplorable, imported customs."

A musical missionary was Miska Hauser to Tahiti, for his concerts were the first ever given on the islands. On arriving, he applied to the native police for permission to give concerts; they did not know what to make of him and had never heard of such a word as concert giving, and looked upon him with very suspicious eyes. "Musician and filibuster," writes Hauser, "seemed to the chief of police to be synonymous, and the word violin playing seemed to be so unmeaning to him and so sinister in sound that he shrugged his shoulders and put me down for a freebooter. He frankly said that he looked upon me with much suspicion, and calling together a number of dark skinned policemen dressed in blue jackets and red trousers of French cut, he had me surrounded and led through the streets to the governor, as if I were convicted of high treason. I was compelled to laugh the whole way at the funny situation, although my position was really not very laughable." The governor, however, soon set

things to rights and made the violinist persona grata on the island.

Under date of October 1, 1854, our wanderer writes: "I have been ten days in Tahiti and have not yet seen the Queen, but I have determined not to leave until I have come face to face with this strange personality. I am very curious as to the outcome of my first concert here; I am the first violinist that ever unfurled the concert banner in Tahiti. I am sure the old heathen and recently buried idols will rise from their graves at the sound of my fiddle. Surely immortality awaits me here; who knows what may happen at such an affair? It is not very long ago that cannibalism prevailed here, and it was no farther back than 1836 that the worship of idols brought about a revolution."

October 6, 1854, was the eventful day of the first concert at Tahiti. "Probably no concert giver," writes Hauser, "ever had gathered before him such a strange audience as the one I played to on October 6. The hall in which I played was formerly a temple where idols were worshipped; strange that a virtuoso in black evening dress should stand in such a hall as herald of the times and with his fiddle and bow endeavor to give these untutored children of nature an impression of modern European culture, which a kind Providence had hitherto not vouchsafed upon them. At the right, surrounded by tropical plants, sat the governor and his wife, together with numerous officers in uniform; at the left a similar place had been decorated with many colored bunting for the barefoot Queen, and the rest of the hall was filled with the strange figures of the natives, whose organs of hearing had hitherto been unspoiled and whose only music had been the song of the nightingale.

"I came out, bowed to my barefoot audience and began to play. It was some time, however, before the natives comprehended that they had come to the concert to listen, for the most of them talked so loudly that I was interrupted and compelled to begin several times over again. I played the Ernst 'Othello' fantasy, but an ear-splitting fanfare of trumpets surely would have pleased these yellow islanders more than my wretched violin playing, for not a hand was moved in applause. I finished the piece without perceiving a sign of approval. Nowhere in the course of my travels around the earth have I gone so unrewarded.

"The Queen now entered, leading a little boy and accompanied by her retinue of ladies, who, barefoot like their mistress, and in fantastic toilettes, tripped through the hall and squatted down to wait developments. Mr.

Camineaux, a French military bandmaster who assisted, now played a cavatina from 'Erani' on the flute, which I might have recognized if the fat old fellow had not missed three-quarters of the notes. He played an endless cadenza and I felt my heart sink into my boots when I saw the Queen suddenly rise, yawn and leave the hall. Oh, ill-fated flute player! Pomare, the Queen, had left without hearing me, driven out by this horrible flutist. I recovered as best I could and appeared again before the audience, violin in hand. I played sentimental folk songs and Paganini's 'Wishes' Dance, but in vain. The islanders bestowed upon me not one sign of approval. Hard pressed by dire necessity or seeing an unavoidable fiasco, I conceived a brilliant idea. Before the eyes of the public I broke the first three strings of my violin and played on the G alone the 'Carnival of Venice.' That was effective. A murmur of surprise went through the hall and soon I was surrounded by these sons of nature, who now broke out into yells of approval at every passage, especially when I played harmonics. Over and over again I played the 'Carnival,' improvising new variations, and the madder the music, the more enthusiastic became my barefoot admirers. They refused to leave the hall until I was so tired that I could no longer guide the bow.

"After the concert all Tahiti was violently excited; everybody was talking about the strange fiddler who had come across so many seas and who could whistle on a piece of wood as well as any bird. The most beautiful flowers and fruits were sent to me and when I practised in my hotel, a crowd of admirers were collected beneath my window. When I go out everybody greets me with the greatest respect—in short, I am the hero of Tahiti, and this miracle was performed by the 'Carnival' alone. Truly, violin players do not realize how much they have to thank this piece for, whose brilliant effect has often enthused the coldest public like the song of the sirens, and this time it was actually my savior."

Among the many novel experiences that Miska Hauser had during his stay in the Society Islands, his private concert given before Queen Pomare was undoubtedly the most interesting. After the woeful flute playing of M. Camineaux had driven Her Majesty from his first concert, the violinist had despaired of ever getting another opportunity to play before the Queen, but a friendly and musically inclined missionary, who had great influence with her, interceded and succeeded in gaining the much longed-for permission.

"At last," he writes on October 12, 1854, "the long desired privilege was granted me. Tuesday I was informed

through the governor that Pomare desired to hear me." The Queen lived all by herself on the little island of Papate. "A more charming picture," says Hauser, "than this green little island cannot be imagined. It is like a magic garden floating in the sea. Arrived at the palace, the missionary conducted me to a room where several ladies in waiting of Her Majesty were making their toilettes. Here I tuned my violin, armed myself with my bow, and in a half minute I stood before the barefoot potentate. Queen Pomare received me sitting cross-legged, Turkish fashion, on a straw mat in a room that was draped with woolen stuffs. A painting of the Madonna hung over her seat and on either side of her squatted two barefoot ladies in waiting dressed in the most fantastic costumes, fanning their mistress with large fans made of ostrich feathers.

Queen Pomare is about thirty-six years old. She has a fine figure and an imposing presence, and her face, which is very expressive shows that she must once have been beautiful. She wore a transparent muslin dress of a light blue color, which came only to her knees. Her legs and arms were decorated with rings, corals and shells and on the big toe of each foot, which was painted red, she also wore a ring. I made a deep bow and began this strange court concert, playing at first simple melodies. The Queen, however, paid no attention to me but, to my great astonishment, chattered with her ladies in waiting; they talked so loudly that they drowned out my violin playing. I became discouraged and was almost on the point of retiring, when I thought perhaps the 'Bird in the Tree' might appeal to her, so I let it sing. This made an impression and the Queen began to listen. Then followed 'Yankee Doodle,' which she knew, and when I repeated this in harmonics she nodded approval and was so delighted that she had her two children brought in and in these, at least, I had grateful listeners. While the Crown Prince, a cunning, plump little boy, clapped his hands, the Princess, a thirteen-year-old girl, danced to my music. At this Pomare was so pleased that she called in the entire court.

The Prince Consort, a young Indian of enormous stature, now appeared on the scene, accompanied by a swarm of barefoot courtiers dressed in the most outlandish clothes. They surrounded me, felt of my fiddle, plucked the strings and stood so close to me that I scarcely had room to move my bow arm. It is difficult to describe this fantastic situation. Soon Pomare dismissed her retinue and remained with me alone. She asked to examine my violin and with fear and trembling I laid my treasure into the hands of the Indian Queen. While she plucked the strings with her fingers I endured the tortures of hell, for I thought a single whim and my violin is forever lost. She gave it back to me, however, unharmed and out of gratitude I played for her a Tahiti folk song. This simple and pleasing air pleased her greatly and she asked me in broken French if I had come from the land of the Frenchmen. When I replied in the negative she pressed my hand and whispered, "I hate these men." The Queen indeed has reason to hate them, for they have robbed her of her freedom and power and have left her really only the name of Queen.

"She took a small golden cross from one of her strings of coral and gave it to me, saying, 'Keep this as a remembrance of Pomare.' Never will I forget my stay at Tahiti. Now I am off again. Everything is ready, the winds are favorable and in a few weeks I shall be in Australia."

Thus ends the first volume of Miska Hauser's diary. The second volume describes his concert tours and adventures in the Antipodes, where he remained for a period of three years. The account of these interesting experiences I shall reserve for some future time, perhaps next summer.

Frieda Langendorff gave a most interesting and successful interpretation of the part of Brangane at the recent "Tristan" performance in Berlin.

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The New York School of Music and Arts, at 58 West Ninety-seventh street, between Central Park West and Columbus avenue, has issued a new catalogue which shows that it is today one of the best equipped schools of music in the country. Ralfe Leech Sterner, the musical director, is head of the vocal department and also president of the board. A number of well trained assistants work in the vocal department with Mr. Sterner. The piano department is equally strong as to instructors, among whom are Emile Andrew Huber, Sidney Ruhland, S. Re'd Spencer, Florence Haubiel Pratt, Laura Hope Conrad, Charles Edwin Dancy, Irene Clare Brady and others.

The violin department has Clarence De Vaux Royer as one of the masters. Other teachers in this branch include Robert S. Kupfer and Mark Hallam. C. W. Stevens is first teacher of cello. Harmony, counterpoint, canon, fugue, analysis, composition and instrumentation are taught by the masters, Spencer, De Vaux Royer, Huber and Dancy. The organ department has for instructors Messrs. Spencer, Huber and Ruhland. Giuseppe Meli is teacher of harp. Frank Martin and W. G. Styles are the teachers of cornet; Joseph Henry Stockton and Carl Reincke are the masters of the clarinet. Other orchestral instruments are taught by members of the New York Symphony and New York Philharmonic orchestras. The orchestras of the school are conducted by the Messrs. De Vaux Royer, Reincke, Stockton and Dudley Mansfield. Modern languages are taught by native teachers, and such branches as elocution, dramatic art and drawing and painting are in charge of teachers of high accomplishments.

Mr. Sterner, a man of force and ability himself, has surrounded himself with a remarkable faculty, and as the school is open day and evening the entire year, it gives ambitious students an opportunity to study without interruption. Some of the leading masters are present at every session, and this means vacation time as well as during the regular school year. The evening classes give wage earners and others employed in the daytime a golden chance to study music. Like a college, this school meets the wants of all who desire to learn, whether that desire be for whole courses or partial courses.

When the scholastic part has been considered, a word must be said for the concerts and recitals which are given both at the school and in Carnegie Hall. Pupils of the advanced classes are sometimes helped to secure engage-

ments, and in such cases the school accepts no fees. A wholesome and refreshing artistic atmosphere influences the visitors who visit the school, and this healthfulness accounts to some extent for the large number of children who go there to get the foundation knowledge for a musical education.

**Lerner Engaged for Worcester Festival.**

Tina Lerner, the beautiful young Russian pianist, has just been engaged for the Worcester Festival during the



TINA LERNER.

week of September 29. This engagement, which will mark the auspicious beginning of her second American tour, indicates the deep impression she made everywhere she played last season. This young artist, who is becoming one of the most important of the few women pianists who can successfully concertize in America, has in her favor all the qualities which constitute success. She is the most recent development of the younger Russian school of pianists who are now dominating the musical world in that field. As a contemporary of Gabilowitsch, Hofmann, Rachmaninoff and Siloti, she is, although the youngest of them all, making for herself as distinct a mark as these others have achieved. Her tour of this coming season will be the successful result of her introduction to this country last season, and will extend through until April. Her manager, Loudon Charlton, has arranged for her appearances in many of the most important cities, and expresses himself as more than pleased with the widespread interest which is manifested in this young artist.

**Canadian Singers to Study in New York with Sweet**

George Sweet, the noted baritone and teacher, has had a very delightful and profitable "holiday" up in Canada. Mr. Sweet has taught all summer in Toronto, which has a fine summer climate. Among the pupils who did good work with him are several who will accompany the master back to New York later in the month. Of those whose progress has been marked, mention should be made of George Dixon, Mabel Manley-Richards, Lily Crosby, Miss McGreggor and Miss Wolf. These five will continue their studies with Mr. Sweet throughout the autumn, winter and spring. Others may decide to come. Mr. Sweet will return to New York in time to reopen his studios in the Metropolitan Opera House Building, September 25.

**Tilly Koenen in Munich.**

The Munich press echoes the acclamations of the public everywhere else abroad in voicing the enthusiasm felt for the young Dutch contralto, Tilly Koenen:

At her last song recital the wonderful contralto, Tilly Koenen, sang, besides Italian numbers by Rotolo, Pergolesi and Paisiello and lieder by Schubert and Schumann, a magnificently conceived song, called "Icarus," by her countryman, Heinrich van Eyken, published by Haus, rendered with orchestral accompaniment, and also Brahms' "Zigeunerlieder." As far as natural endowments, vocal art and talent for delivery are concerned, Frä. Koenen is without doubt one of the most brilliant of our concert singers of the present. Again this time her deep feeling, impeccable technique and wonderfully beautiful delivery aroused enthusiastic applause.—Munich Neueste Nachrichten.

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LONDON, August 25, 1909.

One of the busiest teachers in Paris this summer is Charles W. Clark. It is a little more than a year ago that he decided to go to London for a winter, as he had so many engagements booked for London and the Provinces that living in Paris would have necessitated constant traveling. In order to meet the demands for his services as a teacher, Mr. Clark was forced to take a studio in the English city, where he was kept constantly busy when his public engagements permitted. All this time, however, he longed for his Parisian home and as soon as the end of the London season came he returned to Paris and has again taken up his residence in the rue Leonard de Vinci. The house in which Mr. Clark has resided for a number of years is in one of the finest quarters of the "gay city" just off the Bois de Boulogne and is specially well adapted for the purposes of a professional singer. The studio is a large room quite separate from the rest of the house, yet under the same roof, but with its own staircase. Windows at each end overlook both the front and back gardens, while all the accessories of grand piano, music cabinets, etc., proclaim the use to which it is devoted. Here, with his family, Mr. Clark is spending a very busy summer, for a number of his English pupils have come to Paris to continue their studies, while former pupils, as well as many new ones, have engaged his services. From 9 in the morning until 5 in the afternoon a succession of pupils keep Mr. Clark busy with lessons; after that come social recreation and pleasures. Next winter Mr. Clark will, as usual, fill engagements in England, where he is a great favorite with the public. In the meantime his work in Paris is absorbing and he is very happy and contented to be once more in his own charming house.

The picture of Ida Kopetschny (shown on this page) was taken in her studio and is an excellent likeness of this young singer, who has so quickly gained success. The beautiful quality of Madame Kopetschny's voice never fails to excite admiration, while her interpretation of songs is always artistic. Speaking several languages, she gets the meaning of the words in connection with the music and rarely fails to bring out all the beauty of a song. This summer Madame Kopetschny spent her holiday in Germany, where she has relatives, but will be back in London early in the autumn. A tour in America has been suggested to her, but as yet she has not seen her way clear to accept.

In a recent issue of THE MUSICAL COURIER there was a paragraph headed "Names from Musical Instruments" copied from Notes and Queries. Does the writer know that in Boston there is a man rejoicing in the name of

Teuthorn—or at least that name was over a shop on Tremont or Washington street some years ago. Whether the man sold musical instruments cannot be remembered. Speaking of names, one often sees a familiar name on the London shops. William Gerike sells shoes in several different locations; Meyerbeer keeps a shop for the sale of second-hand furniture; so does Richard Wagner. Richard Strauss is a pawnbroker, while Madame Nevada is a fortune teller on Brompton road; and there are many others.

Frederick Fredericksen, formerly of London, but now residing in Chicago, has been visiting in England this summer. Mr. Fredericksen has among his pupils a talented young Russian boy whose proficiency on the violin gives promise of a brilliant future.

Katharine Goodson is again in London after her extended tour in America and Australia. Already she has engagements booked for the coming winter both in London and the English Provinces as well as on the Continent.

On August 14 the Moody-Manners Company began its season at the Lyric Theater with "Carmen," in which Zélie de Lussan sang the title role. Joseph O'Mara was Don Jose, and Kate Anderson took the part of Michaela.

Last Friday the first production of Alick Maclean's new



IDA KOPETSCHNY.

one-act opera, "Maitre Seiler," took place, preceding "Il Trovatore." The story is based on one of Erckmann-Chatrian's fantastic tales of Rhineland, the one chosen being "The Unterwald Wedding." There was a large audience present to hear the new opera and the interest of the audience was held from beginning to end, the setting being appropriate for the simple little tale, very melodious, with songs that at once achieved success. The hunting song in particular, sung by Charles Magrath, made

a specially favorable impression and repeated recalls for Mr. Maclean, who conducted, showed the appreciation of the little opera, which is sure to be heard often.

Mme. de Vere Sapio has been singing a number of her roles during the season of the Moody-Manners Company in London, notably that of Elsa in which she made her usual fine impression, and Aida.

Mr. and Mrs. Wilhelm Ganz have just celebrated their golden wedding, and to mark the occasion gave a garden party at their residence in Onslow Gardens. The presents were many and there were innumerable messages of welcome to the musician and his wife. The list of guests included representatives from every profession—music, art, drama, law, and society as well. For more than sixty years Mr. Ganz has been known in London as composer, pianist and conductor.

From news received about the opening of the Cape Town musical festival, it appears that Miss Esta d'Argo achieved a triumph quite unprecedented in South African musical affairs.

Walter Hyde, who is a native of Birmingham, is engaged at the coming festival next October to sing in Berlioz's "Faust."

Charles Manners has sent the following invitation to every Member of Parliament "Moody-Manners Opera Company, Limited: The above company present their compliments to you, and will be pleased, indeed, if you will honor them with your presence at their performances of Grand Opera in English, which will be given at the Lyric Theater, Shaftesbury avenue, commencing Saturday, August 14, to Saturday, September 4. By merely presenting your card at any and every time will be quite sufficient. Only encouragement and honorary patronage of those in authority are wanted (in the opinion of the above company) to found National Grand Opera in English (second to none in the world), without subsidies, taxes, or anything but voluntary contributions of the people of Great Britain."

For the third week of the Promenade Concerts there is to be an addition to the Wagner repertory in the form of an orchestral excerpt, chiefly from the last act of "Siegfried," entitled "Wotan's Spear and the Sleeping Brynhilda." Joska Szigeti makes his first appearance at these concerts on Tuesday evening, when he will play Hamilton Harty's new violin concerto. An "Adagio" for strings and harp, by Gustav Mahler, will be heard for the first time on that evening, and Thorpe Bates will sing Moussorgsky's vocal scena, "The Peep-Show." Marjorie Hayward is to play for the first time at these concerts on Wednesday and brings forward one of the two violin concertos (No. 2 in G) by Haydn recently discovered in the establishment of Breitkopf & Härtel. Elsie Horne, Herbert Heyner, Myrtle Meggy, Miss Palgrave-Turner, Edith Miller, Herbert Brown and Frederick Kiddle are other soloists announced for next week.

A. T. KING.

#### Augusta Cottlow Going to Berlin Next Month.

Augusta Cottlow, the American pianist, now in Paris, will leave the French capital for Berlin about October 1. Miss Cottlow will make Berlin her home while she remains in Europe, which will be until the spring of 1910. The artist has consented to take a limited number of pupils, devoting one day in the week to teaching, when concert work permits. Miss Cottlow is booked for some excellent appearances in the principal cities of Germany.

Otto Lohse conducted a performance of "Meistersinger" a fortnight ago in Berlin.

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**Jules Falk, Gifted Violinist, to Play Here.**

Jules Falk, who is to be introduced to American audiences this season, will be under the management of the Wolfsohn Musical Bureau. This announcement about the young and gifted violinist will interest many musical Americans who have heard him abroad, and some of these predict that the critical opinions in this country will agree with those expressed by musicians and reviewers in Europe.

Beginning as a pupil of Sevcik, in Prague, who at once foretold his success, that great teacher early recommended Falk to substitute for Hofman, first violin of the Bohemian String Quartet, as soloist with the Bohemian Philharmonic Orchestra, when a sudden illness prevented Hofman's appearance; "and so greatly impressed was this master with the genius of the young violinist (quoted from the London correspondent of THE MUSICAL COURIER) that throughout the last months of his study in Prague he received the gift of a daily lesson."

A concert in the Rudolphinum, in Prague, the great auditorium of that city, marked Falk's departure, and was undoubtedly one of the musical events of the season there. Encore after encore was demanded by the enthusiastic audience until the young violinist, lights having been turned out, was reduced to bowing his farewells in almost total darkness. Press criticisms for this concert rank him as an artist of the highest order. After this, Falk gave several concerts in London, where a number of exacting programs established his virtuosity. This resulted in an invitation to play before an audience in Marienbad, which included King Edward VII, when that monarch's repeated "commands" for encores alone showed his keen appreciation. All this led, naturally, to the next step in his career—Belgium and Ysaye—and a continuance of his studies under this master, whose regard for his new pupil soon turned to admiration and ended by permitting him to conduct the Vienna Orchestra when Falk should play with it as soloist.

By this time Falk had appeared with great success in nearly every musical center in Europe, gaining for himself a reputation that placed him high in the artistic ranks. In Berlin, a program of three difficult concertos (Bach, Lalo and Gernsheim) played in one evening with the Mozart Orchestra, proved a remarkable achievement. Professor Gernsheim's interest in the player and his interpretation of the concerto induced him to give Falk the details of this fine work, with the request that he attend the orchestral rehearsals and assist in supervising the different choirs of the organization. That Falk was able to realize his conception was evidenced when Professor Gernsheim told him that no violinist had played the concerto, particularly the last movement, with the buoyancy which he put into it.

That most precious possession of a violinist, a rare Stradivarius violin, was presented to Falk about two years ago. Its pedigree shows it to belong to the renowned collection of the Countess Cozio di Salabue. It was brought to Paris by Tarisio, and ceded to Vuillaume. It is an instrument of unusual power and beauty, whose qualities make it the finest of interpreters. Thus enriched, Falk continued his studies under Ysaye, reaching, finally, a power and artistic finish which led him to turn to America that he might here win a reputation equal to that which is his in Europe.



Photo copyright by Elias Goldensky.

JULES FALK.

One final honor did Ysaye bestow before allowing his pupil to leave his guardianship, namely, to play at his own birthday soirée, in programs with some of the great artists of the times.

The work of Falk is peculiarly individual; there is an unerring sense of refinement about all he does and none

can fail to appreciate the delicacy and artistic finesse with which he plays, his superb technic, and, above all, his tone, which is rich and sonorous, yet has a flexibility and subtlety of shading that, swelling to dramatic power in a concerto, softens into mellow warmth in the old dance forms, which he plays with exquisite beauty.

**MUSICAL NEWS FROM YOUNGSTOWN.**

Youngstown, Ohio, September 2, 1909.

For the coming year the Monday Musical Club, of Youngstown, will take up a few features in musical work and will at two different meetings give excerpts from "Aida" and "Tristan und Isolde," in addition to an oratorio day, when excerpts from standard oratorios will be rendered. Charles W. Cadman, assisted by Paul K. Harper, of Pittsburgh, will be the attraction for one meeting, and will give his celebrated lecture on "American Indian Music." Sue Harvard, soprano, of New York, and Mrs. H. Talbott Peterson, contralto, of Pittsburgh, will give a joint recital for one day's program, while Mesdames Charles H. Yahrting, soprano, and Charles Weick, contralto, both of Youngstown, will give a recital program for another session of the club. The club has a membership of 145 ladies and is officered this year by Mrs. Carroll Thornton as president, while Mrs. William P. Barnum is chairman of the program committee, and Mrs. Charles H. Yahrting chairman of the executive committee. The club's year book for 1909-10 is one of the best had and the year's work as outlined is quite extensive in its scope.

\*\*\*

D. Rhys Ford, of Youngstown, has been chosen adjudicator of the music festivals to be given at the Canton Centennial, which is to be celebrated September 11 and the week following. Mr. Ford will have charge of the music programs. Several of his compositions are to be heard at the concerts.

\*\*\*

"Sweetest May," a composition by Mrs. D. O. Evans, of Youngstown, was one of a double number presented at the Alaska-Yukon Exposition closed on Saturday last. The composition has been variously sung at numerous music festivals throughout the country, and is a favorite at the Welsh eisteddfods.

\*\*\*

Garrett Conners, baritone, was the soloist at an open meeting of the Knights of Columbus, held in their hall on Thursday evening. Mr. Conners sang several numbers and was recalled several times.

L. C. Busch.

It is stated that Sir Herbert Beerbohm Tree's daughter is to sing in grand opera at Milan next season.

Prince Ludwig Ferdinand of Bavaria is following the lines of the late Duke of Saxe-Coburg-Gotha. He has been appearing as a second violinist at the Munich Wagner Festival. It is said that his presence among the orchestra has been a great "draw."

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## SAENGER'S PUPIL, BERGER, CREATES SENSATION IN BERLIN.

[By Cable.]

BERLIN, September 1, 1909.

To The Musical Courier,  
439 Fifth Avenue, New York:

Oscar Saenger's pupil, Rudolf Berger, former baritone, made brilliant debut as Lohengrin last night at the Royal Opera. Immense success; twenty-four recalls. Press and public unanimous in praise. All agree that the singing is beautiful and the tenor voice perfect.

ABELL.

In its issue of April 7, 1909, THE MUSICAL COURIER published a page article with illustration of Berger and his American teacher taken in Mr. Saenger's New York studio. As was stated in that article, Rudolf Berger was one of the leading baritones at the Royal Opera in Berlin. Having heard Marie Rappold and knowing that Saenger was her teacher, he expressed a desire to meet him. Saenger did meet Berger at Bayreuth, where the former baritone sang the role of Amfortas in a performance of "Parsifal." While Mr. Saenger greatly admired Berger's art, he was convinced that the singer "was at sea" about his voice—in other words, the American master recognized that the timbre of the German singer's voice was not baritone, but tenor.

"Tell me, honestly," said Berger, "what do you think of my voice?"

Mr. Saenger replied somewhat cautiously: "It is a very good voice; but it is not baritone, but tenor."

The German artist became excited, and in his astonishment quickly asked:

"Do you mean to say that I could sing tenor roles? That is what I always wished to do."



RUDOLF BERGER.



OSCAR SAENGER.



HENRI G. SCOTT.

After much cabling, letter writing and exchange of other communications, Berger received a leave of absence. He came to America, and for several months the German artist presented himself each day for a lesson, and

as the days advanced the singer realized that his cherished dream was being fulfilled; he was a tenor, and before many moons surprised even the acute ear and exacting artistic sense of Mr. Saenger by singing with beauty and ease the entire role of Lohengrin. Here, indeed, was a miracle, as the German musical critics have all declared since. One day, at the Saenger studio, Berger sang, in addition to the principal numbers of Lohengrin, the aria "Celeste Aida" from Verdi's Egyptian opera and the ringing head tones fairly startled the listeners present on the occasion.

Mr. Berger is a man of almost heroic build, and handsome presence. How he regards the work accomplished by Mr. Saenger is best told in the singer's own words:

"As I told Mr. Saenger, I always wanted to be a tenor, but no German singing teacher had the courage to train me as such, if indeed they really believed that my voice was of tenor quality. So, I sang Telramund at my debut in 1897 and since then Amfortas, Gunther and other baritone roles. Since I came to America to work with Mr. Saenger, however, I have received a letter from an eminent throat specialist of Berlin congratulating me on the step I had taken; he declared that when he examined my larynx the first time, he was convinced from its formation that my voice should be a tenor. He did not dare mention this to me, for fear I might get the idea into my head and attempt to sing tenor, with only the result of ruining my voice. I knew of Mr. Saenger before I met him, for I had known many of his pupils who were singing in various opera houses of Germany, especially my colleague, Allan Hinckley, with whom I had sung for several seasons in Bayreuth. I admired Mr. Saenger's work as revealed in the singing of his pupils. Consequently, when I met him, I was already predisposed in his favor. After talking with him I became still more so, and hence I was determined

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to come to America and study with him, if he would undertake the task. My work with him last season has been a great joy; I cannot say too much in praise of him as a teacher. I only wish that I had met him ten years ago, when the work would have been much easier than after singing baritone roles all of these years."

Berger returned to Berlin and the story of his transformation from a baritone star to an adored tenor is told in Mr. Abell's cablegram received last Wednesday; also in the cables to several of the New York daily papers which are herewith reproduced:

#### BERGER APPEARS AS TENOR.

FORMER BARITONE MAKES TRIUMPHANT RE-ENTRY INTO FAVOR OF BERLIN.

(Special Cable to The New York Times.)

BERLIN, Aug. 31.—Berlin enjoyed a first-class musical sensation tonight, when the Austrian singer, Rudolf Berger, formerly one of the baritones of the Kaiser's Royal Opera, made his debut as a full-blown tenor in "Lohengrin." One year ago Berger was singing leading baritone roles here. Oscar Saenger, the New York singing master, heard him, and told him he had the making of a legitimate tenor in him. Berger went to New York and placed himself in Saenger's hands, with the result that he made tonight a triumphant re-entry into the favor of the Berlin opera public.

He received repeated enthusiastic curtain calls after the declaration of Lohengrin's identity in the final act, and the audience rose and thundered with bravos. The critics give the new tenor's American teacher unstinted credit, saying he has worked a miracle. —New York Times, September 1, 1909.

#### CHANGES BARITONE TO TENOR.

AMERICAN TEACHER HAS SUCCESS WITH GERMAN SINGER.

From Berlin last night there came dispatches that augured well for the progress of America in music and voice culture. They told of the first appearance there of Rudolf Berger, German grand opera singer, who for eleven years was the leading baritone in the Royal Opera of the German capital. Berger sang Lohengrin in the opera of that name, in which previously he always had sung the baritone part of Telramund, and a big audience, it was reported, rose to hail him as an addition to the exclusive company of leading Wagnerian tenors. Oscar Saenger, Berger's American teacher, also received a share of the applause, for it was he who first discovered in his pupil the tenor quality of voice.

The Bayreuth festival of 1908 was attended by Saenger to hear another of his disciples, Allan Hinckley, make his first appearance as Hunding in "Götterdämmerung." Berger sang Parsifal in that opera. After the performance he asked Saenger what the teacher thought of his voice. The instructor replied he was doing wrong to sing baritone, because his voice really was of the tenor tone. Soon after Saenger returned to this city he received a cable saying Berger would come to this country if Saenger could train his voice to sing tenor roles. The teacher agreed to do his best, and the German singer came here and took lessons every day.

After the course he went back to Berlin, where he yesterday made his first appearance since the Saenger treatment. The success of the former baritone is especially significant, as it tends to lift this country up to the artistic standard of Germany, Italy and France, and destroys the superstition about real voice culture being found only in Europe.

Saenger's list of pupils is a long one, embracing such artists as Josephine Jacoby, the first American contralto to be engaged in the Metropolitan Opera House under the Conried reign; Marie Rappold, another Metropolitan star; Bernice de Pasqually, soprano; Allan C. Hinckley, basso; Leon Raics, basso, of the Royal Opera in Dresden,

Germany, all three of whom have sung in the Metropolitan.—New York Press, September 1, 1909.

#### ERFOLGREICHES DEBUT.

RUDOLF BERGER, OSCAR SAENGER'S SCHÜLER, ALS "LOHENGRIIN" IN BERLINER HOFFOPER.

Berliner Bureau, Equitable-Gebäude, Ecke Friedrich- und Leipziger-Strasse.

Berlin, 31. August.

(Spezial-Kabeldepesche der "N. Y. Staats-Ztg.")

In der Hofoper machte heute Rudolf Berger, ein Schüler des New Yorker Gesanglehrers Oscar Saenger sein Debut als "Lohengrin." Der Künstler erzielte grossartigen Erfolg. Berger hat eine sympathische, lyrische Tenorstimme. Seine Töne bringt er ohne jedwede Anstrengung heraus, und sein Vortrag ist durchaus nobel. Anfangs war Berger nervös. Aber später war er um so ausgehiger, in Stimme und Darstellung, welche jedes Lobes würdig waren. Der Sänger versetzte das Publikum in grossen Enthusiasmus, der sich stellenweise stürmisch kundgab.

Generalintendant Graf v. Hülse erklärte sich nach der Aufführung höchst befriedigt.

A free translation of the above cablegram in the New York Staats-Zeitung follows:

#### SUCCESSFUL DEBUT.

RUDOLF BERGER, OSCAR SAENGER'S PUPIL, AS LOHENGRIIN AT THE BERLIN ROYAL OPERA.

Berlin, August 31, 1909.

At the Royal Opera today Rudolf Berger, a pupil of the New York singing teacher, Oscar Saenger, made his debut as Lohengrin. The artist achieved extraordinary success. Berger has a sympathetic, lyric tenor voice. He produces his tone without forcing and his presentation is noble throughout. At the opening Berger was nervous, but later his voice and utterance were under control and won for him universal praise. The singer aroused the public to great enthusiasm and this was from time to time stormily manifested. Generalintendant Count von Hülse declared himself highly delighted with the performance.

Besides publishing the cablegram, the Staats-Zeitung retold the story of Saenger's great work which made a great baritone into a great tenor.

#### Excellent American Ramfis.

In the "Aida" performances now being given at the Manhattan Opera, the Ramfis is Henri Scott, who has coached with Saenger and Baernstein-Regneas and whose portrait appears on the opposite page. Mr. Scott reveals a dignified stage presence and an unusually well trained, mellow, and flexible voice. He sings with artistic finish and polished delivery in phrasing. By a strange coincidence Mr. Scott made his debut at the Manhattan Opera on the same evening that Rudolf Berger made his re-entry at Berlin.

#### Isidore Moskowitz Sails.

Isidore Moskowitz, the violinist and teacher of New York, sailed for Europe last Saturday. Mr. Moskowitz gave up a large class of pupils in order to go abroad and devote himself to concert work and study.

Carl Goldmark denies the report that he is engaged with the composition of a new opera.

#### Madame Ziegler Ahead of the Season.

Anna E. Ziegler brought a number of her pupils who studied with her up in Brookfield Centre, Conn., to sing at a concert this progressive teacher gave at her studios in the Metropolitan Opera House Building, Thursday afternoon, September 2. As usual, at the Ziegler musicales, Madame Ziegler gave a synopsis of the music, thus making the occasion truly educational. Among those pupils who acquitted themselves with credit were Esther Kendig, Ida M. Cohen, Jeanne Honore, Elsa Ray Eddy, Suzanne La Homa, Ella M. Phillips and William Hirschmann. Another feature of the afternoon was an illustrated lecture by Professor Louis Hallet, from which the pupils learned more about the importance of pose and gracefulness.

Burgstaller sang Siegmund at Bayreuth, but created no rousing impression.

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**MARCUS KELLERMAN, SINGER AND PATRIOT.**

Marcus Kellerman, the bass-baritone, who has sung for several years at the Royal Opera in Berlin, is back in his native land, and, as he says, "glad to be back." Mr. Kellerman was born in Cincinnati, and it was in that city that he began his serious studies with Tecla Vigna. That excellent teacher placed his voice, and after five years' work with her he was introduced to European masters, who were delighted with his singing. When Paul Knupfer heard Kellerman sing he spoke most enthusiastically of his beautiful voice and method, and offered to take him as a pupil without remuneration. For a year Kellerman "coached" and studied with Knupfer, who was a court singer and teacher at the Royal High School of Music in Berlin. While in the Prussian capital studying with Knupfer, Professor Kneise, of the Wagnerian School at Bayreuth, heard Kellerman, and he at once recognized in him a coming "star" for the Wagnerian festivals, and he invited the young Cincinnati singer to come to Bayreuth and study at the school where Wagnerian traditions are religiously observed. Kellerman had about made up his mind to accept Professor Kneise's invitation when that learned man died.

The next period in the career of the young singer saw him back in his beloved America planning to make a concert tour, but before long he received a tempting offer from Knupfer to return to Berlin to fill a vacancy at the Royal Opera. Kellerman sailed again for Germany, and when the Intendante, Herr von Hulsén, and Richard Strauss, heard Kellerman he was immediately engaged to sing leading roles. The Buckeye artist came up to expectations and even more, judging from the successes he achieved in productions of "The Magic Flute," "Samson and Delilah," "Salome," "Electra," "Die Meistersinger" and other operas and particularly the Wagnerian music dramas.

Kellerman's voice is a deep, noble bass-baritone, as well suited to oratorio as to opera or concert. The quality of the voice is dramatic, and its timbre in the higher register enables him to sing parts written for baritone as well as bass. It is a remarkable voice. Kellerman loves his country and does not hesitate to say it. He desires to remain here and that is why he has returned after his triumphs for several years at the Berlin opera. He will devote this season to concert, oratorio as well as opera.

Kellerman is only twenty-nine, an age when some singers think of beginning their careers.

When the late Henry Wolfsohn first heard Kellerman sing, that exacting manager wrote to a musical authority: "This will recommend to you Mr. Marcus Kellerman,

and now that he is a finished artist his American friends and the public that will hear more of him have reason for rejoicing.

Some extracts from Mr. Kellerman's book of American press criticisms follow:

Mr. Kellerman, baritone, who sang at the Citronelle Chautauqua, is the best singer ever heard in the South. Not only has he a wonderfully powerful voice, but he knows how to use it. The "Grenadier" song and the "Evening Star," from "Tannhäuser," were so well rendered that an encore was demanded.—Mobile Herald.

Several hundred persons could not gain admission to the Auditorium on Friday evening, when Marcus Kellerman gave his first recital since his return from Europe. Mr. Kellerman was assisted by Adda B. Young, and Tecla Vigna at the piano. Much has already been written of the remarkable organ of which Mr. Kellerman is the possessor, and his year of careful and conscientious study abroad has added considerable to his artistic acumen. His program last night opened with a group of Schumann's numbers embracing the big baritone aria from Verdi's "Don Carlos"; the "Evening Star," from "Tannhäuser"; four selections from the Von Feilitz cycle, and songs by Tirindelli, Tchaikowsky and Elgar. Mr. Kellerman has gained much in maturity, breadth and repose. He has splendid advantages and in the recital of Friday night gave evidence that he has learned how to put them to the best use.—Cincinnati Enquirer.

Marcus Kellerman, who sang the role of Ferando in the opera "Il Trovatore," with the Rose Cecelia Shay Opera Company, has a forceful, resonant bass-baritone voice, tuneful and well balanced.—Cincinnati Commercial Tribune.

Commenting upon Mr. Kellerman's appearance as soloist with the Cincinnati Orpheus Club: Of the several excellent chorus numbers the most notable were the "Cavalier Song," by Villiers Stanford, an English composer who, next to Elgar, has done much to raise the somewhat monotonous school of English composition to a high level. The vim and spirit with which the club led by Kellerman's vigorous baritone sang these stirring measures was gratifying to a degree, and the audience instantly responded with an insistent burst of applause.—Cincinnati Post.

The possessor of a wonderful voice was shown by the baritone of Marcus Kellerman, who sang Wotan's "Farewell," from "Die Walküre." It is not understood why such a voice as this is not found upon the grand opera stage. He was received with great applause.—Cincinnati Freie Presse.

Marcus Kellerman, one of Cincinnati's most noted singers and the possessor of a fine voice, sang Schumann's "Two Grenadiers" with tremendous effect, awakening much enthusiasm.—Dayton News.



Photo by Sarony.

MARCUS KELLERMAN.

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ever heard upon the local stage. Mr. Kellerman's reputation is too well known to require any further commendations.—Hamilton, Ohio, Sun.

Marcus Kellerman looks like the great god Thor, and he has a voice that corresponds with his splendid physique, a voice that is firmly cultivated and controlled. He is an ideal Wagnerian singer.—Indianapolis Star.

Under the auspices of the Marion Morning Musical Club, Marcus Kellerman, baritone, of Cincinnati, gave a most artistic program composed of a variety of truly great and difficult compositions in vocal music. The first group was of German compositions. Von Flieitz, Strauss, Henachel, Becker and Grieg were master composers whose works were given a true and noble interpretation by the artist. His style is excellent, and foremost in quality of his singing was the expression of personality through emotional force. In the German songs he displayed exceptional talent and swayed the audience at will by the rendition vital with feeling of the splendid language in song. The "Pilgrims' Song," by Tchaikowsky, was pleasing in its nobility and dignity. The "Evening Star," from "Tannhäuser," ever a favorite, was given by Mr. Kellerman in a manner to captivate his auditors, its exquisite style seeming to especially suit the singer. G. Hammond's ballad of the "Bony Fiddler" gave a wide scope to the artist's expression. Well rounded tones and voice well equalized are qualities to be attributed to Marcus Kellerman.—Marion, Ind., News.

#### Elsa Ruegger, a Bride.

THE MUSICAL COURIER has received a double announcement of the marriage of Elsa Ruegger, the distinguished Belgian cellist, to Edmund Lichtenstein, the violinist, of Detroit. On the bride's side, the nuptials are announced by her parents, M. and Mme. Jules Ruegger, of 160 Rue Americaine, Brussels, while the bridegroom's parents, Mr. and Mrs. Joseph Lichtenstein, of 21 Charlotte avenue, Detroit, make the announcement for their son. The wedding took place in Brussels, August 30. The honeymoon will be passed on the historic Rhine. Mr. and Mrs. Lichtenstein will sail for the United States about September 20. He is the director of the Detroit String Quartet, of which the bride is the cellist.

A new biography of the waltz king has just been published in Berlin under the title of "Johann Strauss Sohn." The author is one of the leading German musical authors, Richard Specht.

**The World's Youngest Violinist.**  
This is a picture of the youngest violinist in the world, playing a quarter size instrument. Notice the correct



A FAIRY OF THE FIDDLE.

position of the left arm and the grace of the bow movement. The performer is a niece of Eugene E. Simpson, the Leipzig representative of THE MUSICAL COURIER.

#### Kreisler Resting in Switzerland.

Fritz Kreisler, who is now taking a rest in Switzerland, after which he will go for a "Kur" to Gastein, recently closed his greatest of all European seasons. Since October last, Kreisler has been playing in every part of Europe and he has had many varied experiences in that time, but none that was so remarkable as when he gave a series of concerts in Denmark. On one occasion during this time he noticed the loss of a cherished gold fountain pen set with precious stones, a gift from Queen Marguerita of Italy. Little did he dream of ever seeing it again, but he figured out that the pen had been lost in the sleeping car between Krishaimia and Drontheim, two days before. On a forlorn hope, he wrote an explanation to the depot master at Drontheim and to his utter astonishment, the royal gift was returned to him two weeks later.

Kreisler is coming to this country for an extended tour under the management of the Henry Wolfsohn Musical Bureau and will open his season with a violin recital in Carnegie Hall, Saturday afternoon, October 23.

Paul Scheinpflug, the new orchestral conductor engaged for Bremen this season, introduced himself most advantageously in that city recently as leader, violinist and composer.

At the Gura Summer Opera in Berlin, Madame Belincioni sang the roles of Violetta and Salome recently—the two poles in opera parts.

Battistini, the well known baritone, will sing at various opera houses in Germany and Austria this season.

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### Philadelphia Welcomes Baernstein-Regneas.

The announcement as made in THE MUSICAL COURIER that Baernstein-Regneas would teach two days a week in Philadelphia has aroused much interest among singers and vocal students in that city. The press, too, seems to regard his coming as an event of moment. The Philadelphia Public Ledger of August 22 published the following:

#### REGNEAS TO TEACH HERE.

DISTINGUISHED EXPONENT OF SAENGER METHOD COMES TO PHILADELPHIA.

It will be welcome news to many aspiring students in and near Philadelphia that the well-known artist, Baernstein-Regneas, has recently returned from Europe and will devote two days each week to teaching in our city as an exponent of the "Saenger Method."

With the exception of the years spent abroad for professional duties, Baernstein-Regneas has been closely and intimately connected with the great vocal master, Oscar Saenger, for nearly twenty years and acquired his method in the minutest detail, having put it to practical use in his own successful career.

After singing with all the important organizations in this country, in concert and oratorio, Baernstein-Regneas appeared in principal European centers in opera with equal success, and he now returns in the prime of life and at the height of his artistic powers, to devote his time to teaching others the ways and means by which he himself attained such an artistic altitude.

When asked if he did not prefer public singing to teaching, Baernstein-Regneas replied: "I cannot say that I do. The work done by my pupils in the studio is a source of genuine joy and gratification. There can be no greater pleasure to me than to watch the development of a fresh young voice, under my guidance, or to coax back the beauty to a voice worn by overwork or by incorrect singing."

"Then, too, there are many singers who use their voices well, but fail at the vital point and cannot hold their audiences, nor especially interest them in spite of the beautiful voice and correct singing. They are of the class who have never learned to build mental pictures, nor how to create magnetism or atmosphere. The work with such students is interesting in the extreme, as the work is done entirely with our highest function, the mind, or the power of thought. To interpret in this manner the 'lieder' of the ancient and modern composers, or to perfect an operatic role with intelligent singers, to have the singing student interpret and paint with shades and colors, more numerous and varied than ever painter dreamed, is the consummation of the most divine in art."

Among the Philadelphians who have been co-students of the Saenger method with Baernstein-Regneas are Henri Scott, who will appear in leading roles this season with the Hammerstein management, and Allen C. Hinckley, of the Metropolitan Company.

### Madame Von Klenner in Town Next Week.

Madame von Klenner has closed her summer school up at Point Chautauqua and will return to New York next week. She will begin her autumn term at her downtown studio, 301 West Fifty-seventh street, September 20. Klara Divine, Madame von Klenner's pupil, has filled

some good engagements this summer, among the most important with the New York Symphony Orchestra at Ravinia Park, Chicago.

### Hermann Klein's London Home.

The accompanying pictures represent the new London home of Hermann Klein, the vocal maestro who left New



40 AVENUE ROAD, REGENT'S PARK.  
The new London home of Hermann Klein.

York last spring to settle in the English capital and devote himself there to his pedagogic work. Amid such thoroughly artistic surroundings as these views exhibit,



THE TENNIS COURT.  
View from the back of the house, 40 Avenue Road.

Mr. Klein should find that ideal atmosphere which New York does not always offer to members of the musical realm.

Mr. Klein's announcement of his new activities in Lon-

don is embraced in the following statement which tells its own story. It will be of special interest to Americans who desire to study singing in Europe:

Hermann Klein receives pupils at the Bechstein Hall Studios, 40 Wigmore street, London, W., for instruction in the art of singing. The complete course of study includes the training of the voice, the interpretation of opera, oratorio and lieder, English, Italian, French and German diction, and preparation for the operatic stage.

### English and Scotch Opinions of Connell.

Haensel & Jones, American managers of Horatio Connell, the baritone, who will visit this country this coming season, have just received from Glasgow University the following circular:

"The Glasgow University Choral Society have been fortunate in securing for their annual concert the services of Horatio Connell, the well known London baritone. Horatio Connell, a pupil of Stockhausen at Frankfurt, has rapidly won for himself the reputation of being one of the most musicianly and artistic singers at present before the public, and a few recent press opinions are here added":

Horatio Connell's singing was a pure pleasure throughout. In Wolfram's address from "Tannhäuser" he maintained throughout that blend of passion and asceticism that is the keynote to the character of Wagner's Wolfram; on the stage it would have been a remarkably impressive performance.—Ernest Newman, in Birmingham Post, May 27, 1908.

A set of Schumann songs, sung by Horatio Connell, the cultured baritone, have rarely, if ever, been given in Liverpool at any rate with a finer appreciation of their inner meaning or with a more convincing vocal expression. The changing fancies in the songs each had the right measure of feeling and they were never overcharged with sentiment. In his other songs Mr. Connell was no less successful.—Liverpool Courier, January 28, 1909.

Horatio Connell is already well known to London. At his recital yesterday his fine voice and dramatic diction were shown to special advantage in a selection of eighteenth century music. Mr. Connell has a pleasant sense of wit and humor, as he showed in his interpretation of Bach's "Hat man nicht mit seinem Kindern" and in the birdcatcher's song from Mozart's "Magic Flute."—London Morning Post.

Few more interesting singers than Horatio Connell have appeared at Glasgow concerts. Mr. Connell has a baritone voice of fine quality and wide range of color, and his interpretive gifts bring him to the heart of his music at once.—R. T., in Glasgow Herald, January 14, 1909.

### Jomelli's New Accompanist.

Jeanne Jomelli will have the assistance of Magdalen Worden, the pianist-composer, as her accompanist this season. Madame Jomelli sang "Longing," a song by Miss Worden, at Ocean Grove recently and the audience redemanded the number. Miss Worden's setting of "The Wedding" (poem by Sydney Lanier) is another song that Madame Jomelli has included in her lists to be sung at her recitals and concerts.

Herbert Baldwin Macartney, a member of the London Covent Garden Orchestra, committed suicide at his residence in New Malden not long ago.

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**Successes of the Emerichs in Berlin.**

With the engagement of Florence Wickham and Putnam Griswold at the Metropolitan Opera, Maestro Franz Emerich, of Berlin, has five pupils among the leading singers of the two great New York Opera Houses, namely, Dalmores and Sammarco at the Manhattan Opera, and Dicher, Wickham and Griswold at the Metropolitan. This is a remarkable record. But nearly all the principal opera houses of Germany also have Emerich pupils in their casts.

Charles Dalmores recently appeared at the Berlin Royal Opera as José and Lohengrin, achieving one of the biggest successes ever known at that institution. Hans Taenpler, a pupil of Madame Emerich, leading heroic tenor of the Karlsruhe and Munich operas, has also been scoring brilliant successes as Tannhauser, Lohengrin, Walter Stolzing and Eric at the Gura Summer Opera in Berlin. The distinguished tenor had to break off his work there in order to take part in the festival performances at the Prince Regent Theater, in Munich, where he was one of the stars.

Another disciple of Madame Emerich who is winning laurels is Davida Hesse, Swedish Court Opera singer, who has just been engaged at the Berlin Comic Opera to take the place of Mademoiselle Labia. This young artist combines great talent with a glorious voice and a brilliant career has been predicted for her.

Still another pupil of Madame Emerich, Miss Muriel Gough, a young English girl, after one appearance has been engaged as soubrette at the Weimar Court Opera, while a pupil of Maestro Emerich, named Reiter, a tenor possessing a beautiful voice, has signed a contract with the Dresden Royal Opera.

Maestro Emerich was offered the directorship of the Opera School of the Vienna Imperial Conservatory last spring, but he declined the honor as he did not wish to give up his private work in Berlin, which has been productive of such great results. So this famous pair of singing teachers will remain in the German capital.

**Louis Victor Saar Back from Germany.**

Louis Victor Saar was among the passengers who returned to this country last week aboard the steamer Kronprinz Wilhelm. Mr. Saar spent the summer in Germany, first at his old home at Lindau, Bavaria, and then made visits to Berlin and Leipzig. The holiday resulted

in little work, as Mr. Saar went abroad for rest. He did complete some arrangements which he placed with his publishers. After a few days in New York, Mr. Saar left for Cincinnati, where he has resumed his duties at the Cincinnati College of Music. Mrs. Saar and the children are now in Berlin, where they expect to remain until October, when they will rejoin Mr. Saar in this country.

**MUSICAL PLANS FOR CHARLOTTE, N. C.**

CHARLOTTE, N. C., September 2, 1909

The new season bids fair to surpass any in the history of the "Queen City" in matters musical. Already a number of outside artists have been engaged by different local societies for concerts, recitals, etc., besides one or two of the larger orchestras will be heard for the first time at the Academy of Music. An effort is being made by this correspondent to solicit a public subscription to the amount of two thousand dollars, for a series of popular concerts at the Auditorium, which, if successful, will insure an eighteen-piece orchestra for Charlotte, something by the way rather unusual in the Southland, there being but three or four cities in the South supporting an orchestra of that many musicians.

Harry Zehm, director of music, Elizabeth College, has returned to the city after a month's sojourn in the mountains of western Carolina.

Joseph H. Craighill, organist and choirmaster of the First Presbyterian Church, spent his vacation in the mountains of Virginia, and at Lynchburg, his old home.

Mr. and Mrs. Henry F. Anderson have just returned from a three months' trip abroad, and will resume their work this week as director and instructor of violin in the Presbyterian College, this city.

Robert L. Keesler has again been elected supervisor of music in the public schools of Charlotte, this being his sixth consecutive term. Keesler was educated at the New England Conservatory of Music and the results each year shown by the six thousand pupils under his instruction proves him to be a very unusual musician, especially in teaching children.

Minnie Wristen, the premier contralto of this section,

will open her studio this month for a limited number of pupils.

Don Richardson has been engaged for a number of recitals in this State and South Carolina, there being a number of private engagements among the list. D. R.

**Walter R. Anderson Home.**

Walter R. Anderson, the manager, returned from Europe some weeks sooner than he planned, but he was needed at his office. It is reported that Mr. Anderson has received an extraordinary number of inquiries for his artist. Clarence Dickinson was called from Chicago to fill two positions in New York secured through the Anderson Bureau—organist at the Brick Presbyterian Church and musical director of the Mendelssohn Glee Club.

Among the artists Mr. Anderson is to manage this season are: Caroline Hudson, soprano; Frances Hewitt Bowne, soprano; Pearl Benedict, contralto; Rose Bryant, contralto; John Young, tenor; Edward Barrow, tenor; Charles Norman Granville, baritone; Bertram Schwahn, bass baritone; U. S. Kerr, basso cantante; Rita Fornia, prima donna soprano (Metropolitan Opera House); Clarence Dickinson, concert organist; Anderson Festival Quartet, and Paul Kefer, cellist.

**Vernon Spencer's New Studio.**

Vernon Spencer, the well known Berlin piano teacher, has changed his studio from Spichernstrasse 22 to Heilbronnerstrasse 16, at the corner of the Bayerischer Platz, generally considered the most beautiful residence section of Berlin, where he has obtained a lease for a number of years. Mr. Spencer resumed his teaching September 1. Among the new arrivals at the Spencer studios is Miss Gertrude Katherine Mutton, of Nebraska City. Miss Mutton is a talented young pianist who expects to remain in Berlin for several years. Another gifted Spencer pupil, Marie Sloss, the young American pianist, has been engaged by Kapellmeister Willy Olsen to play the Grieg concerto with the well known Gewerbehaus orchestra on November 6 in Dresden.

It is pointed out that, at one of the performances at Covent Garden during the recent season, the cast included a Swede, a Frenchman, a Belgian, an Englishman, an Irishman, an American and an Australian.

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**Dalmores Enjoyed a Profitable Summer.**

Charles Dalmores, the famous tenor, has enjoyed a profitable summer abroad. He sang at Covent Garden throughout the entire London season and then in Berlin. In both of these centers his success was enormous. At present Mr. Dalmores is resting in Geneva. He is fond of athletics, and, next to singing, physical culture has great charms for him. Recently a representative of THE MUSICAL COURIER visited Mr. Dalmores in Switzerland, where he looked the embodiment of healthy and contented manhood. The accompanying picture, taken especially for THE MUSICAL COURIER, shows Mr. Dalmores in one of his summer outing uniforms.

**MUSICAL BIRMINGHAM.**

BIRMINGHAM, Ala., September 2, 1909.

As the summer nears the end vacations among the musical people, as well as others, are terminating also. Those of our best known teachers who have recently returned to the city are Glen O. Friermood, baritone; Marie Kern-Mullen, contralto; Mary Young, teacher of piano at the Allen School, and William Gussen, of the Conservatory of Music. Among those still away are Fluornoy Rivers and Sara Mallam.

Edward G. Powell, of New York City, so well known as a singer and teacher in this city, which was his home for several years, spent the months of July and August in Birmingham. While here he was the recipient of several social attentions and was heard in solo work quite frequently. Mr. Powell has just returned to New York to resume his teaching and church choir work.

Mrs. L. L. Gamble, soprano, who during a ten months' residence in Birmingham was so much enjoyed because of her beautiful voice and charming personality, returned July 1 to her old home in Nashville to reside. Mrs. Gamble has been spending July and August in New York City studying.

The year book of the Music Study Club, 1909-10, is just out, showing twenty programs devoted to the study and illustration of the works of the following German composers: Schubert, Loewe, Schumann, Franz, Mendelssohn, Porch, Kucken, Abt, Liszt, Raff, Jensen, Joachim, Bruch, Rheinberger, Weber, Wagner,

Brahms, Strauss, Reinecke, Weingartner, Gernsheim, Kaun, Georg Schumann, Goldmark, Humperdinck, Bungert, Wolf, d'Albert, Schillings and Siegfried Wagner. The membership list shows an enrollment of 130, with officers as follows: President, Mrs. R. F. Johnston; vice-president, Fluornoy

Rivers; secretary, Amy Ward; treasurer, Mrs. L. J. Davids; corresponding secretary, Mrs. G. F. Harrington; chairman current topics, Mrs. Houston Davis; program committee, Mrs. Hoyt M. Dobbs, Mrs. William Gussen, Mrs. L. J. Davids, Mrs. C. E. Dowman, and Sara Mallam.



CHARLES DALMORES.

Louise Bannister Aldrich, the pianist, and Isabelle Garyhill Beecher, reader, gave a recital at Chautauqua Assembly, N. Y., on the evening of July 19. Mrs. Beecher, whose fame as a reader extends over many States, and Mrs. Aldrich, a pianist of marked ability, are both residents of this city, and after a very successful presentation of "Enoch Arden" at the University of Chicago on the evening of July 16, went directly to Chautauqua, where the same program was given before an audience of 7,000 people. A Birmingham lady—in Chautauqua at the time—wrote: "The fixed attention accorded them, as well as the gentle tribute of tears, inspired them to the best efforts of which they were capable." Mrs. Beecher has returned to the city after another appearance at Monteagle, Tenn., while Mrs. Aldrich is in Chicago, at work with Madame Rive-King.

**Gustav L. Becker's Vacation.**

Gustav L. Becker, the pianist, composer, theorist and teacher, has spent what may well be called a "buy summer." Mr. Becker taught a special class during June, July and August at his Steinway Hall studio, pupils coming to him from Texas, Ohio, West Virginia, as well as from New York and the Eastern States. Now the studio is closed until September 15, while Mr. Becker is taking a brief trip. He will return the middle of the month to resume his work. Besides teaching this summer, Mr. Becker completed two suites for piano which a publisher has accepted and promises to have ready for sale this autumn.

Some Irish pipers have been heard on Salisbury Plain during the Territorial maneuvers. The Irish pipe is well nigh extinct, but it is much superior to its cousin of Scotland. It can give chords for accompaniment.—London Musical News.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,  
572 POPLAR AVENUE, MEMPHIS, TENN., August 29, 1909.

For the past two months there has been a complete lull among federated clubs, all having disbanded for the summer, many of the members taking vacations in foreign countries. A few of the "stay at homes" in clubs of Northern cities have taken advantage of the opportunity to practise and to read. Some of the club leaders have spent much time this summer in planning the fall work for their clubs and some of the national officers have enjoyed the opportunity to get straight a vast accumulation of work and be ready for new duties this fall.

Mrs. C. B. Kelsey, president of the N. F. M. C., has been spending a few weeks at Mount Clemens, Mich. Many of the Southern officers have been enjoying the lakes and mountain resorts of the North, but with the first rustle of the year's falling leaves there will be heard the call to duty. Mrs. Kelsey will send out hundreds of letters of instructions to the officers of her board, the vice-presidents will co-operate in the outlining of the year's activities, the secretaries, Mrs. Rietz and Mrs. George Frankel, will send reports to all clubs of work done at the last biennial meeting held in Grand Rapids. The treasurer, Mrs. A. Frey, and the auditor, Mrs. C. L. Steele, stand ready for the work of their departments. The press secretary, Mrs. John Oliver, will send a message to every federated club stating that her office is open to them and asking for news for publication.

The first year-books of the season, the programs of the concerts, will fly like winged messengers of music to Mrs. Frank E. Cook, the new librarian, who will pass them out to other clubs. The chairman of the reciprocity bureau, Mrs. George Harvey, will open the ledger of her department and record musicians and clubs who desire to exchange talent during the coming season. Mrs. F. S. Wardwell, one of the national officers who has been busy throughout the summer, will continue to tell the federated clubs how to work through her "Plan of Study." Mrs. Jason Walker, in charge of the American Music Committee, will receive manuscripts for the Prize Contest, arrange for judges, and in every way possible make her department as interesting during the coming two years as it was during the past. Mrs. John B. Wright is a new officer on the board this season and is the enthusiastic chairman of Extension Work, and Mrs. John Leverett

will continue to dispense the Federation's exquisite little stamp of approval, the N. F. M. C. pin.

\*\*\*

The carriages of this great institution are in order, the officers after September 15 will be at the helm, the East with Mrs. J. P. Walker, the West with Lelia Elliot, the Middle with Mrs. Arthur Bradley, and the South with Mrs. John Fletcher to guide their respective sections, the whole under the strong guidance of the president, Mrs. C. B. Kelsey. The outlook for the National Federation of Musical Clubs for 1909-10-11 is for progress and pleasure.

NOLA NANCE OLIVER.

## Aurelia Jaeger's Summer Home.

The accompanying picture is a view of Aurelia Jaeger's lovely summer home in Hallstadt, Austria. Madame



AURELIA JAEGER'S SUMMER HOME IN HALLSTADT, AUSTRIA.

Jaeger, it is announced, will return to this country early in October to resume her duties as artistic directress of the Master School of Music (Vocal Department) in Brooklyn.

## Louis Blumenberg Interviewed in London.

While abroad this summer, Louis Blumenberg met many celebrities like Tetrassini, Caruso and many others whose names were published in THE MUSICAL COURIER of last week. In London, Mr. Blumenberg was interviewed by a representative of the New York Herald and his comments were published both in the Paris and New York editions of the great newspaper. Mr. Blumenberg's views about American artists and his observations of the American and English methods of giving concerts are interesting. The interview follows:

AMERICA HOLDS THE LEAD IN THE WORLD OF MUSIC. BEST CONCERTS, ARTISTS AND MUSICAL JUDGMENT IN AMERICA, SAYS M. LOUIS BLUMENBERG.

(From The Herald's Correspondent.)

London.—"America has the best concerts in the world, the best artists, the best halls, and Americans have the best musical judgment of any nation I know of," said Mr. Louis Blumenberg, of New York, today.

Mr. Blumenberg comes to Europe every year for several weeks and puts in his time gathering musical information of all kinds in the interests of THE MUSICAL COURIER.

"The prices of admission at American concerts," he declared, "are about one-third less than those of London, yet the artists are of a higher grade, are better paid, and there is more money made by the management than in London. The fact is, London is simply overstocked with amusements. Artists flock here from all over the world, and all cry aloud for a London audience. The London press is a perfect bedlam of musical advertising. He or she, who passes muster in London aims for the next step towards success—an American tour. I have never seen a musical professional yet that wasn't aiming for America. New York is the Mecca of musicians, and they all want to go there.

IN ENGLAND.

"Average English artists work on a very funny plan. Influential and wealthy people invite them to their homes to sing. The host or hostess never thinks of paying for this service. Oh, dear no. A certain influence is brought to bear to help the artist, and later on the singer or musician gives a concert and invites those for whom he or she has sung or played during the season to buy tickets. This is the method by which the artist is remunerated.

"American artists succeed in London. Nordica, Harriet Foster, Kathrin Hilke and Spalding all prove this. I am quite convinced that no other nation in the world can approach America in musical appreciation.

"One thing an American manager would not think of doing, but which is done everywhere in England, is the selling of programs. Sixpence, or 12 cents, is the usual charge for an inartistic sheet which is nine-tenths advertising. You look it over and find an 'ad.' for tinned meats or provisions up against a sonata, and it takes the edge off your pleasure to a certain extent. Besides, it curtails the useful publicity which a properly-prepared free program gives to an artist and the concert."

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CLARA CLEMENS, - Contralto  
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## FLORENCE AUSTIN, AMERICAN VIOLINIST.

Florence Austin is another American girl whose charms and musical gifts have brought her fame and fortune. She is a native of Michigan, but removed with her parents to Minneapolis, where her father, Dr. E. E. Austin, had become celebrated as a pianist. Miss Austin received the rudiments of her education in Minneapolis, and then she came to New York for study, going later to Liège, Belgium, to get inspiration from Ovide Musin, one of the greatest violinists and teachers of any age. She had studied previously with masters like Henry Schrader and Camille Urso, but it remained for the master of masters—Musin—to awaken her ambition. Musin placed the young American girl, of whose talents he was sure, in his virtuoso class at the Royal Conservatory at Liège. Musin not only taught her to play the violin with authority, but he helped her to understand that music was a great science, as well as a divine art. She studied all branches and succeeded in winning the highest honor—the premier prix.

When it became known that Musin's pupil was to make a tour, many cities, who had heard of her triumphs at the Conservatory, expressed a desire to hear her. Accordingly, a tour of Belgium, France and Holland was arranged, and those who had predicted her success were called upon to rejoice, for her success was phenomenal.

From her European triumphs, Miss Austin returned to the United States, and since she came back she has appeared in recitals in New York, in addition to filling engagements with orchestras and musical societies throughout the country. Competent critics declared that she should be ranked with the few great players of her sex.

One who has studied Miss Austin's career from the beginning said recently, that as her talents developed she evinced an extraordinary grasp of the classics and something came into her life that aroused magnetism, a quality so often lacking in Americans. Some believe she "caught" some of the "Musin Temperament," but whatever it is this admirer avers: "We behold a beauty, nobility and breadth in her playing that is rare among women; even many men never reach anywhere near her heights as a performer and interpreter."

Nature has richly endowed Miss Austin for public appearance. Her figure is stately and her expressive countenance is beautified by an intellectual brow, which indicates that she thinks as deeply as she feels. It must be gratifying to Americans when they hear that another girl born under the "Stars and Stripes" has won honors that place her in the foremost ranks of musicians of her day.

Last winter, Miss Austin made a tour through the Northwest, which resulted in a succession of triumphs for her. Her manager, George S. Grennell, states that he has already closed for this season many engagements for Miss Austin in the South, the Middle West and the Northwest. She has also been engaged in New York and vicinity for several good concerts.

Some clippings from her book of press notices follow:

Miss Austin positively carried away her audience by the accuracy and breadth of her playing in the "Airs Hongrois" of Ernst. She charmed everyone by her fire and abandon and has unusual command over tone color for so young an artist. Her phrasing is artistic, her interpretations manifest both musical and intelligent grasp, and the possession of that intangible something called temperament.—La Meuse, Liège. (Translation.)

Miss Austin's selections were charming in the extreme. She played with much tonal color and sweetness and her Musin number was irresistible.—New York Herald.

Miss Austin made the success of the evening when she rendered

the "Fantasie Appassionata" in a manner so admirable as to call for a double encore.—Troy Daily Press.

Miss Austin combines with extraordinary technic (which in the concerto in D by Paganini can be compared with the best which has been given here this season) the art which is of more value, namely, to express her feelings. Miss Austin has the temperament necessary to the good artist, as shown in her interpretation of the suite in G by F. Reis (a very clever composition) and the berceuse by Renard, which she played charmingly as encore.—New York Staats-Zeitung. (Translation.)

Florence Austin, the violinist, played the concerto of Mendelssohn with unusual dash and fervor, winning several encores.—Newark News.

Miss Austin's rendition of the "Airs Russes," by Wieniawski, was excellent. Her mastery of the instrument and sympathetic tone were a delight to everyone.—Jersey City Journal.

Florence Austin proved herself an adept master of the violin and an artist with a rare technic who was endowed with the charm of knowing how to express her music.—The Observer, Hoboken.

With Miss Austin, Bach, Corelli and Spohr found an interpretation of classic style. The "Airs Hongrois" of Ernst were played with skill, delicacy and abandon.—La Gazette Liège. (Translation.)

Miss Austin's playing shows great technical ability. The interpretation of each number was given with a precision of technic and an abandon that was infectious.—Minneapolis Journal.

Miss Austin's number, the concerto, by Mendelssohn, was so finely rendered that round after round of applause followed and she was obliged to respond to an encore.—Passaic Daily Herald.

Miss Austin had her audience from the first moment of drawing her bow across the strings of the violin in the suite in G minor, by Reis, to the last strain of the encore demanded at the completion of the regular program. The four movements of the concerto chosen for the opening number were played with depth of tone, and simple and dignified musicianship.—Duluth Evening Herald.

Miss Austin was perhaps the most pleasing of all the artists who have appeared in the series which was instituted this season by Wesley Conservatory of Music. This is perhaps due to the fact that Miss Austin is a very sane and sensible artist and does not strive after effects by exaggeration or uncalled for display. She plays with perfect ease and possesses a broad artistic interpretation.—Grand Forks Evening Times.

In Miss Austin (whose recital at Stone's Hall last night was the fourth in the series of artists' recitals) America holds promises of culturing a woman artist destined to become great in her line. She has rare quality of tone, an evenness of technic and a strength to her bow arm. Best of all, Miss Austin has developed a magnificent portrayal of emotional attainment.—Fargo Daily News.

During the past few years a number of young American violinists have made splendid international reputations. That Florence Austin is deservedly among the first of these was fully demonstrated to all those so fortunate as to hear the program she presented at the First Methodist Episcopal Church last evening. The tone pictures she paints are broad, almost bold in treatment, and she plays with a spirit of freedom and abandon seldom heard in a woman. The technical difficulties of her instrument have been so completely mastered that the listener is able to enjoy the finished performance without thought of how it was accomplished.—Grand Forks Herald.

The fifth popular afternoon concert of the Symphony Orchestra was given Sunday afternoon to a capacity audience at the Auditorium. Florence Austin delivered herself of her part in a superlatively creditable way. The artist has a very musical tone, her technic is good and her temperament fine. Miss Austin chiseled out every passage with adroitness, coupled with grace, and her rhythm was perfect. Miss Austin was several times recalled after the close of the concerto, having been most enthusiastically applauded after each of its movements.—Minneapolis Progress.

The fourth artist recital by Florence Austin, violinist, was given before an enthusiastic audience of music lovers. Especially notable and enjoyable was her rendering of Vieuxtemps' concerto in D minor, op. 31, No. 4. She is especially expressive in the slow passages and in the sweetness of her high sustained notes. Miss

Austin, with superb physical endowment, technical mastery and a gripping determination, has a rich future before her.—Fargo Morning Call.

The large concert hall in the Fouch Gallery was filled to overflowing at Florence Austin's violin recital last night. Miss Austin presented a program of such variety that all her artistic qualities found scope. The Ries suite in G minor, op. 26, in four movements, was given with fullness of tone and rhythmic swing, the gavotte at the close being beautifully played. Vieuxtemps' famous concerto in D minor, op. 31; Saint-Saëns' prelude to "The Deluge" and "Les Arpeses" for violin alone, by F. Jehin Prume, were especially worthy of note, the last selection showing marvelous dexterity as well as singing quality.—Brooklyn Daily Eagle.

Of the violinist, Miss Austin, it is perfectly safe to assert that no more brilliant artist has ever been heard in this city. Her phrasing, her brilliant technic, combined with an easy grace and masterly control of the instrument, held the audience in rapt attention at each appearance. At the conclusion of her second appearance the applause was so insistent that she graciously responded with a beautiful selection.—New Jersey Advocate, Rahway.

Works in Miss Austin's repertory include:

Concerto in D.....	Beethoven
Concerto in E minor.....	Mendelssohn
Concerto in G minor.....	Bruch
Concerto in D.....	Paganini
Concerto in E.....	Bach
Concerto in D.....	Vieuxtemps
Concerto in A minor.....	Viotti
Concerto in D minor.....	Wieniawski
Sonata in B minor.....	Bach
Sonata in D.....	Nardini
Sonata in A.....	Handel
Suite in G minor.....	Ries
Chaconne.....	Vitali
Ballad et Polonaise.....	Vieuxtemps
Fantaisie Appassionata.....	Vieuxtemps
Valse Caprice.....	Wieniawski
Polonaise in A.....	Wieniawski
Airs Russes.....	Wieniawski
Romance in F.....	Beethoven
La Folia.....	Corelli
Variations on a Gavotte.....	Corelli-Tartini
Rondo Capriccioso.....	Saint-Saëns
Airs Hongrois.....	Ernst
Zigeunerweisen.....	Sarasate

## Rosa Olitzka to Be Heard This Season.

Rosa Olitzka, who made so great a success at Ocean Grove last month at one of the most brilliant concerts of the season, is now booking a series of concerts throughout the East and West. Madame Olitzka is well remembered for her magnificent interpretation of "Ortrud," as a member of the Metropolitan opera and later as the leading contralto with the San Carlo Company in a series of contralto roles. As a song interpreter she brings to her work all the finished style of the thorough musician as well as all the fervor of the born artist. George M. Robinson will manage all Madame Olitzka's Eastern engagements.

## Tina Lerner Returns.

Tina Lerner, the young Russian pianist, returned to America last Wednesday, after an enjoyable summer in England with her husband, Louis Bachner. Miss Lerner has an active season ahead of her, Loudon Charlton having secured a series of important engagements, among the most notable of which will be an appearance as soloist at the Worcester Festival, as announced on another page of THE MUSICAL COURIER.

## Bron's Private Engagements in London.

Jascha Brön, the Russian boy violinist who comes to America this season under the management of R. E. Johnston, has had many private engagements in London this summer, and has met with the greatest success. A letter received by his manager, Mr. Johnston, from Conrad Bos, says that "his playing astonished everybody, and particularly the 'Zigeunerweisen,' which was marvelous and the greatest he ever heard."

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CELLO—Jean Jacobs, Belgian virtuoso.

ORGAN—Solfège, harmony, counterpoint, fugue, Harry Rowe Shelley, celebrated American organist, composer.

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MISS FLORENCE HARDEMAN - Violinist  
MR. HERBERT L. CLARKE - Cornetist

New York Hippodrome, Sunday, Dec. 12





[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

39, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, AUGUST 30, 1909.

Ballet dancers have decided to form a union in Paris. The dancers of the theaters and music halls declare they are underpaid and overworked, and the "Fédération Générale des Spectacles" has convoked them to a café to deliberate on the advantages of corporative organization, and it appears probable that this attempt will be more fruitful than the one made five or six years ago for the same end. The "Fédération Générale des Spectacles" is an organization of three unions—that of the musicians, the chorus singers and that of theatrical machinists, to which it is now proposed to add a dancers' union. According to its founder, the profession of "danseuse" is at present one of the most difficult and at the same time one of the worst paid in France. The lowest grade of the profession, the so called "marcheuse," receives 60 fr. to 80 fr. a month. The "demi-caractères" and the "petits sujets" receive 120 fr. to 150 fr. a month. They must furnish their own make-up materials, their dancing skirts, their tights for rehearsals and their slippers. These entail an expenditure of 20 fr. per month. The French dancers further complain of foreign competition. The Paris stage, they declare, has of late years been flooded with English, Italian and Spanish dancers, to the detriment of the French professionals.

After the annual closure of two months, the Opéra Comique will reopen on Wednesday night, September 1, with the following list of representations for the balance of the week: Wednesday, "Sapho"; Thursday, "Carmen"; Friday, "La Tosca"; Saturday, "La Bohème"; Sunday (matinee), "Orphée"; (evening), "L'Aphrodite."

Signor Gatti-Casazza, Herr Dippel and Signor Centanini (general secretary of the Metropolitan Opera) have been holding their conferences in the Southern Tyrol, at Madonna di Campiglio, instead of Venice, as previously

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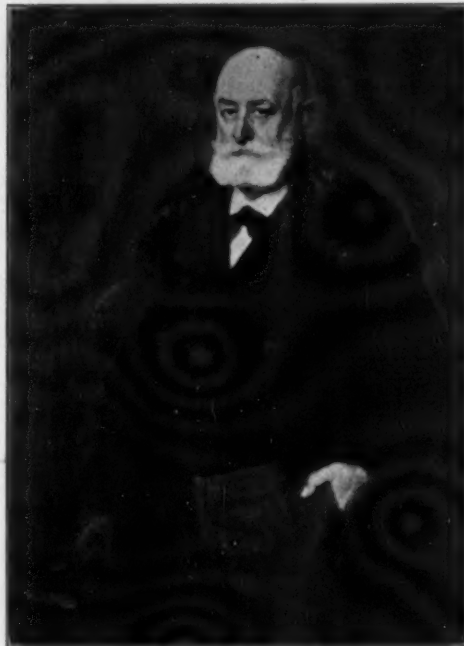
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given out. It is understood, however, that two of the gentlemen will spend some weeks near the queen of the Adriatic.

Basil Millspaugh has signed a three years' contract with the Metropolitan Opera for 1910-11-12. Mr. Millspaugh worked all of last year with King Clark and will spend the coming year with this teacher, to whom he is so devoted. Mr. Millspaugh has an excellent bass voice of splendid range and quality, which, combined with the fact that he has a wonderful stage presence and experience, assure him of fine success.

Not only has an American, Gertrude Rennyson, been singing the role of Elsa successfully in Bayreuth, but another American, Marion Ivell, has been winning honors in Berlin, where she appeared successfully at Kroll's Theater in the title part of "Carmen," with Charles Dalmores as Don José and Armand Crabbé as Escamillo. Both Miss Rennyson and Miss Ivell were members at one time of Henry W. Savage's Opera Company in America.

Before leaving for America Loie Fuller and her pupils



PICTURE OF THE LATE AUGUSTE DURAND.  
Well-known Paris music publisher, who died a short time ago.

gave a novel entertainment by moonlight in the Bois de Boulogne. A program of dances had been arranged by

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**Mme. Regina de Sales**  
SINGER AND TEACHER  
(Madame de Sales will be in Munich, Germany, care of Hansel, Theaterstrasse 34, to teach a summer class from July 15 to September 25.)  
Villa Stella, 39 Rue Guersant, Paris

Miss Fuller with her girls at the house of Mrs. Alexander Clarke, and executed by moonlight and lantern light on the sloping lawn in front of the villa, with the trees and the shadows for the stage settings. Miss Fuller's elaborated serpentine dance aroused much enthusiasm, as did also "Diana the Huntress," by one of her pupils. The music was furnished by an orchestra and a quartet of hunting horns. Among the guests were: Prince and Princess Karageorgevich, Prince and Princess Paul Troubetzkoy, Prince Brancovan, Marquis and Marquise d'Oyley, Comte and Comtesse Caillavet, Countess Podwisotski, Count Waldemar de Suzor, Count Alexis Grinevsky, Count Rivetta di Solonghello, Major-General Count Tcherep-Spiridovich, Baron and Baronne de Lormais, Baroness Althea Salvador, Baronne de Bazus, Baron Eugène de Fersen, Marcel Beronneau, Léon Moreau, Jean Vellier, M. Delma-Heide, Albert Mildenberg, M. and Madame Rochegrosse, Madame Alexandre Dumas, Rachel Boyer, M. Mounet-Sully, Jules Claretie, M. O. Mall, Roger Marx, Arsène Alexandre, James Hazen Hyde, Edmund Russell, Mrs. Hugh Reid Griffin.

Henry Eames, the pianist and teacher, who is at Morges, Switzerland, with his family for the summer, has taken a new home containing splendid studios in the Rue Marbeau, No. 16, and will return to Paris September 15.

Other teachers about to return to Paris and resume their professional duties are Regina de Sales and Allys van Gelder. Both ladies, who are singers as well as teachers, have been spending a delightful summer in Munich, in spite of being kept busy all the time. Mrs. De Sales and Miss Van Gelder will probably be back in Paris by September 10.

Philippe Coudert, the baritone, has returned from Scotland, where he has been singing in a series of concerts with Odette le Flaquais, winning success at each appearance. Among the selections sung were duets from "Hamlet" and "Don Giovanni," groups of French and of English songs.

Mr. Dossert is spending a busy summer giving auditions to applicants who desire to enter the Conservatoire International, which he has organized at Washington Palace, in which he has the co-operation of renowned artists of the Opéra and Opéra Comique. Mr. Dossert is now settled in his new home, 30 Villa Dupont, where he has a beautiful studio to receive his private pupils.

Arthur Hartmann, the celebrated violinist, will arrive from America this week. Mr. Hartmann intends to make Paris his future home.

Whiting Allen, the general press representative of the Metropolitan Opera Company, embarked for his home city, New York, on August 22, aboard the George Washington.

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MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

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'Now that the North Pole has been discovered, a  
new site for a first class conservatory of music is  
available.

PREDICTIONS and prognostications in music are as  
enduring as an opinion writ in water or a view  
traced in sand.

OWING to Labor Day holiday this week, THE  
MUSICAL COURIER will go to press twenty-four  
hours later than usual.

"Is Brünnhilde heroic?" asks the Springfield Re-  
publican. Think of the home in which she started  
housekeeping as a young wife.

THE prima donnas are blessing their good for-  
tune that the North Pole front page stories did not  
arrive during the opera season.

"SHALL Newly Landed Opera Singer Be De-  
ported Back to Europe?" asks one of the evening  
papers. The question is premature. Her debut  
should be awaited first.

THE annual discovery of America by the opera  
folk is about to begin. Dippel will sail from Europe  
September 22, Sembrich September 29 and Ternina  
October 3. The last named comes here to teach.

It is a self evident proposition that no matter  
what pessimists say, coloratura singing never will  
die out so long as there are a few great vocal vir-  
tuosos to set it forth—and the fewer the great ones,  
the better for coloratura.

THE published story of the parrot which was able  
to imitate its mistress correctly in the "Ho jo to  
ho" cry from "Walküre," turns out to be a fabrica-  
tion. Close inquiry developed the fact that it was  
the lady herself who was performing.

THE city of Nuremberg has arranged in the  
house of Hans Sachs a complete shoemaker's work-  
shop on the old plan and will now also put into form  
and furnishing a complete living room on the floor  
above. Thus we shall be able to see just how Hans  
Sachs was surrounded at home.

It is claimed by Ada Crossley, just returned to  
England after an Australian tour, that the fragrance  
of the eucalyptus tree is an aid to the production of  
great singing voices "remarkable for range and pur-  
ity of tone." This discovery will probably start a  
new vocal "method" bound to become popular be-  
cause of its bucolic simplicity.

THE Boston Journal says: "THE MUSICAL COUR-  
IER protests that in Dr. Eliot's now famous list of  
books necessary for a liberal education there is no  
mention of any work on music. But, as we under-  
stand it, the list is not complete. And if President  
Eliot should choose some work on music, then look  
out for fury in the critical world." It was far from  
the intention of THE MUSICAL COURIER to pro-  
test; we only pointed out.

"So far as amusements are concerned," the New  
York Evening Post informs its readers, "San Fran-  
cisco seems to have recovered entirely from its  
calamity. Theatrical and operatic performances  
and concerts are as well attended as they were be-  
fore the fire. Other Pacific Coast towns are becom-  
ing more and more hospitable to visiting artists."  
Easterners have been slow to realize up to now that  
the Far West has a critical standard of its own—  
a very high one, too—and that the dwellers in that  
section of the United States no longer are depen-  
dent for their opinions in art on the ready made and  
stenciled critical formulas of the self elected ora-

cles on our Atlantic seaboard. California and the  
Northwest now have the best opportunity of pro-  
ducing the long sought for original American com-  
poser. The East enjoyed its chance, but could do  
no better than promulgate replicas of the "made in  
Europe" article. Has grand opera spelled our mus-  
ical ruin in this part of the world?

FOR the first time in the history of this city, two  
theaters are given over to the production of grand  
opera in the month of September. Usually the first  
batch of vocal warblers did not even arrive in New  
York until the end of this month, and grand opera  
curtains never rose earlier than the middle of No-  
vember. Perhaps the new movement portends a  
bridging of seasons, as in London. At this time of  
the autumn, our town is full of visiting merchants,  
buyers, returning European tourists, and late inland  
vacationists, and so far the crowds at the two Operas  
bear profitable testimony to the far sightedness of  
their managers.

ACCORDING to a preliminary prospectus issued by  
the Manhattan Opera, the regular season there will  
open November 15 next with Massenet's "Herod-  
iade," to be sung by Renaud, Dalmore, Dufranne,  
Cavalieri and Gerville-Reache. "Electra" will be  
given later with Carmen Melis and Madame Maza-  
rin alternating in the title role. Other new works  
projected for the Manhattan are: "Griselidis,"  
"Sapho," "Cendrillon," "Feuersoth," "The Violin-  
maker of Cremona" and "Zaza." Wagner opera  
(in French) is to be represented by "Lohengrin,"  
"Tannhäuser," "Meistersinger." The balance of  
the repertory includes "Salome," "Thais," "Louise,"  
"Pelléas and Melisande," "Samson and Delilah,"  
"Jongleur de Notre Dame," "Contes d'Hoffmann,"  
"Prophet," "Carmen," "Faust," "Aida," "La Fille  
du Regiment," "Lucia," "Rigoletto," "Traviata,"  
"Navarraise," "Pagliacci," "Cavalleria Rusticana,"  
"Crispino e la Comare," "La Bohème," "Tosca,"  
"Siberia," "I Puritani." The prospectus adds: "The  
usual announcement of the full list of artists who  
will participate in the presentations of the operas  
must be deferred at this early date. A large number  
of contracts with artists are still pending and for  
reasons of policy many surprising novel features to  
be incorporated into the season will be given pub-  
licity later. Subscribers doubtless will be glad to  
hear of the renewals of contracts with Mary Garden,  
Luisa Tetrazzini, Gerville-Reache, Augusta Doria,  
Emma Trentini, Lina Cavalieri, Charles Dalmore,  
Maurice Renaud, Hector Dufranne, Charles Gili-  
bert, Giovanni Zenatello, Mario Sammarco, Floren-  
cio Constantino, Armand Crabbe, Giovanni Polese.  
The ensemble will consist of seven tenors, nine bari-  
tones, four basses, five dramatic sopranos, three  
light sopranos, four mezzo-sopranos and contraltos.  
Occasionally the cast will be further strengthened  
by participation of members of the Opera Comique  
organization. This latter organization consists of  
twenty-five French artists headed by Henriette de  
Lorme and Henry de Vries. Lina Cavalieri will  
also be heard in leading roles in the Opera Comique;  
her first appearance will be in "La Belle Helene."  
Opera Comique will be given on Tuesday and Sat-  
urday evenings and probably at the Wednesday  
Matinées also. The repertory is widely different  
from that of the regular grand opera ensemble.  
Among the works to be produced will be "La Belle  
Helene," "Grand Duchesse," "Chauve Souris"  
("The Bat"), "Le Jour et la Nuit," "Dame  
Blanche," "Orphée aux Enfers," "La Fille de Mad-  
ame Angot," "Mascotte," "Le Roi d'Ys," "Les  
Dragons de Villars." The regular subscription per-  
formances for the season of grand opera are Mon-  
day, Wednesday, Friday and Saturday matinée.  
Six conductors are engaged and they are: De la  
Fuente, Anselmi, Straram, Cartier, Charlier, Scog-  
namiglio. There are two orchestras and one hun-  
dred and fifty in the chorus. The stage manager is  
Jacques Coini.





# REFLECTIONS

BY THE EDITOR.

PARIS, August 27, 1909.

**I**N reviewing a broad subject, such as, for instance, the prospects of the numerous musical artists for the approaching American season, as I did in these columns about a month ago, it is very likely that some names must escape the memory. As a matter of fact, the name of so important a personality as Tina Lerner actually failed me, and I overlooked her without even realizing it until much later on. Tina Lerner has succeeded in gaining what we call a firm foothold on the artistic soil of our land because she has given substantial proof of a refined equipment as a virtuosa, together with that additional proof of sagacious and thorough musical knowledge without which all virtuosity is a mere superficial courtesy. Then Tina Lerner also has shown that she is sincere and conscientious and that her desires are not entirely of a mere selfish nature, and this has made friends for her *en masse*. From what I know of prevailing pre-natal conditions of the season to come, she will have brilliant opportunities to show the public her powers.

**Horatio Connell.**

Another artist overlooked unintentionally, of course, is Horatio Connell, the American baritone, who is to be with us next season under the management of the managerial house of Haensel & Jones. He has been on this side eight years, studying part of his time with Stockhausen in Germany, and during the last years appearing on the Continent as an oratorio and lieder singer as well as in England. He has sung at Covent Garden and with Dr. Richter at the latter's celebrated Manchester concerts, also throughout England, Scotland and Ireland. His name is identified with the most elevated conception of the lyric art and there is no more prominent baritone name than Horatio Connell, who will be heard at many concerts in America, where the kind of art he produces is always deeply appreciated. He certainly belonged to the category of those to be mentioned in such a review, but, as I said, lapses of memory will occur even in the best regulated families.

**American Opera.**

There is a strong undercurrent at present among the serious minded American composers regarding the opportunity for future development, particularly induced by the prize offer of the Metropolitan Opera House of New York. Can we produce a grand opera that will be sufficiently compact and effective, supported by a strong and attractive libretto, to secure for it a hearing? That is the whole question in a nutshell presentation. Among suggestive communications on this profound question is the following:

UNIVERSITY OF DENVER COLLEGE OF MUSIC,

Fourteenth and Arapahoe Sts.  
CHARLES F. CARLSON, DEAN.

DENVER, Col., July 25, 1909.

To The Musical Courier:

In "Reflections," in THE MUSICAL COURIER of July 21, opera in the "vernacular," and as an "exotic," made me think for a moment—as it did some months ago, when the question was asked by the editor: "What will the prize bring forth, a 'Tristan and Isolde' or a 'Meistersinger'?" And I wish to say that if the opportunity is not ripe now

for the American composer, it never will be, as far as opera is concerned.

If there is no opportunity for the American composer to produce his soul's creation in the higher form of music—music's glorified condition, embracing the unity; music, literature, and painting—why has the Metropolitan Opera House Company offered such a large, round sum for an American opera by an American composer?

Has it not offered the only and the grandest opportunity that has ever been offered? And has it not done this because it wanted and intended to do good and promulgate an art cause long looked and hoped for?

Has not the Metropolitan Opera Company shown the truest and best desire, ever yet expressed, to bring the American composer into his own and forever given him the opportunity of showing what is best within him? Or is this a dream?

If the American composer must first go to Europe for a production, then why offer a prize at all; and why work the American composer up to such a pitch of hope, prospect and desire?

I firmly believe the prize has been offered in good faith; with the conviction that it will surely bring forth a masterpiece. I also firmly believe the contest will be conducted on the best, most honest and sincere plan possible—and this is only repeating what THE MUSICAL COURIER said long ago.

I cannot think the Metropolitan would offer so large and comfortable a sum, unless they had a desire to bring forth the best this country has to offer in music composition. If they did not intend to give the American composer the chance of his life, and produce his art creation in the future, then why have they offered a prize?

In offering the prize, they have opened the door which leads the American composer to his kingdom. They have given him to drink of the cup of inspiration. Now, if he will not drink, and will not be inspired, nor walk through the open door; then, let his complaint forever cease.

If there is no opening for the American opera, why has an opportunity been given the American composer, and why are so many American singers being engaged to sing?

Mr. Blumenberg stated in "Reflections" that the Metropolitan Opera House cannot be utilized for the experiment of new operas; that the Metropolitan Opera House is not a school of music; that it is a tremendous social function and society center. Until now, true. Mr. Blumenberg was right; he is in a position to know.

But let me ask, is this not the time; the opportune time, for the American composer—and the American singer—to come into his own? Has not the right spirit been shown and the right incentive been offered? Or is this all for nothing, and must it cost ten thousand dollars; and is it a bubble, soon to burst?

Why, I wish to know, have the portals of opportunity been opened and the seed of inspiration sown, if back of it there is not the intention of bringing forth the nation's best in tonal art?

It seems to be the biggest proof in the world, that the Metropolitan is to be the School of Music it should be, and while it will always be a center of refinement, elegance and intercourse, it will surely become, from now on, the home of American opera.

Let the American composer choose his subject; turn on the tonal flow, and begin to write. If he has anything

worth saying, it will be heard; if it is worth hearing, it will last, and find its own place, by right of way.

Let him not be lured on by the glare of the coin, the false sense of hero worship; but, by the inspiration, that it will bring him into his own. We need the operas, now that we have the opportunity. We need the subjects, now that we have the inspiration.

Respectfully,

CHAS. F. CARLSON.

All this is excellent and also rhetorical, but what we need is the fact and the fact is the opera itself. An opera is not a matter of opportunity but the result of irresistible impulse to do it. The opportunity follows that fact, but the opera should be there, even if only in the creative mind, before the opportunity. The composer, and I mean of course the one really deserving the title, composes because he cannot help doing so. He awaits no such thing as the presentation of opportunity. What he wants is the American who composes that grand opera and that grand opera will be put on the Metropolitan Opera House stage—sure. To write operas to order has been a national misfortune for us, for most of our American operas come from that inducement and as art works they have been, most of them, travesties. Hence the discouragement. The artistic inspiration must come before any inducement; in fact it recognizes no such thing as inducement; it compels inducement. Now let us have the opera; that is the one and only thing, the opera.

### Thomas Beecham.

Thomas Beecham is the son of one of the wealthiest men of England. He himself early in life as a student, founded an orchestra at St. Helens and with this orchestra as a part of the Imperial Opera Company made an extensive tour through Great Britain. Subsequently he gave a series of orchestral concerts in London made up of programs of eighteenth century music of French and Italian origin. In fact he revived this old, interesting and greatly neglected music. All this kind of work added vastly to his experiences and having attained the orchestral epigram, knowing without much consideration of detail what he needed, Thomas Beecham in the fall of 1907 interested himself in the organization of the New Symphony Orchestra which gave a series of concerts in London. This step was followed by a still more comprehensive advance, namely the organization of the permanent Beecham Orchestra, first heard at Queen's Hall on January 25, 1909, a complete musical body under the sole guidance of its founder.

As is known by those who are interested in such matters, THE MUSICAL COURIER has for fully twenty years maintained that the orchestral virtuosity depended upon the frequency and the repose of the rehearsal and that the great defect of our New York orchestras was the limit of the rehearsal, the Opera House orchestras being superior to the others because of the necessity of constant rehearsing. Mr. Beecham's desire for an orchestra of his own rested on exactly the same rule and for that reason his very first concert was concededly one of the finest orchestral ensemble productions ever heard on the banks of the Thames.

We are going to hear this orchestra in America in the spring and will then judge for ourselves. I am only recounting its conception and the basis of Beecham's orchestral scheme.

### Paderewski's Birth.

When statements of supposed recorded facts differ, every effort should be made to secure the data from the truest sources. The correspondence herewith appended will be of interest and it shows the efforts this paper makes by going to the highest sources in order to reach the truth. We doubted both statements for reasons not necessary to refer to at present, but for substantial reasons, and these

reasons are now shown to have some grounds. Notice the dates of the two letters.

(COPY.)

January 29, 1909.

U. S. Consulate,  
Warsaw, Poland, Russia.

Dear Sir:

Some ten or twelve years ago, THE MUSICAL COURIER secured from your Consulate a copy of the baptismal record showing the date of birth, etc., and place of birth of Jean de Reszke, the celebrated singer.

Would you now accommodate us by sending us, or securing for us, a copy of the record of the birth and place of birth, etc., from the official records of Ignace Jan Paderewski, born at Kurylowka, Podolia, Poland, according to one statement, November 6, 1859, and according to another statement November 6, 1860, both of which statements are doubted by this publication.

Any expenses or fees connected with this will be forwarded to you, as you will see that THE MUSICAL COURIER is in its thirtieth year, which is a sufficient reference.

Yours respectfully,

THE MUSICAL COURIER COMPANY.

Per

AMERICAN CONSULAR SERVICE.

Odesa, Russia, August 2, 1909.

The Musical Courier Company,

437 - 439 Fifth Ave.,

New York, N.Y.

Gentlemen:-

Your letter of January 29th ult., requesting the Consul at Warsaw to ascertain and inform you relative to the date of birth of Ignace Jan Paderewski, was handed over to me, the supposed place of birth being in my district.

In reply, I would say that I promptly wrote the proper authorities for the information. After taking up much time in investigation and correspondence, the whole matter has been returned to me with the information that no record can be found as to the date of birth of the individual referred to, I am,

Very truly yours,

*John H. Hunt,*  
Consul.

The importance of the above disclosure consists in the official announcement that no record can be found. When we consider the close scrutiny and strict supervision over such matters in Europe, particularly in autocratic Russia where the birth record of every boy especially becomes essential for the correct enrollment in the army, and where every male can be traced genealogically, whether born in a hamlet or in Moscow or Odessa, this absence of record is significant. How could the musical encyclopedias know the disputed (?) dates when the United States Government cannot get an abstract of the record on the report that no record can be found? For the purpose of future security on this very important matter Mr. Paderewski should give to the publishers of such works the complete story of his life and remove that mystery which is impenetrable to the Governments of Russia and the United States.

### Bayreuth Bubble.

When they get tired in Germany they get very tired, as instanced again in the final ending of a bubble which was burst by a German who got tired of our constantly reiterated claim that the Bayreuth festivals depended to a considerable extent upon American and English patronage. The cycle running between August 14 and 20, was taken up for a count in order to prove with figures just how the case stood and here we have them, although not officially; but the figures were furnished by the proper authorities. There were six performances

and these figures of the attendance of the six illustrate:

Total number of admissions.....	1,818
Miscellaneous nations .....	83
English .....	88
French .....	54
Russians .....	34
Americans .....	31
Germans, including 116 Austrians....	1,528
Total .....	1,818

If these figures are true, and there is no reason to doubt them, we Americans must have been throwing a big "bluff" on Bayreuth for years past. The figures also offer an excellent opportunity for analysis in which we see that if all these persons attended all performances it meant about 10,000 to a cycle, and a cycle produced over \$50,000, two cycles \$100,000 and the artists singing without charge! Germany itself pays for nearly all this, which constitutes another tribute to that country's devotion to its art. The man, however, who got tired and because of that tired feeling made the statistical table builded better than he knew for he finally opened up the financial story of the Bayreuth Festivals.

### Organ Notes.

Over in the organ loft of St. Sulpice, across the river where Widor plays, there is an organ museum in the organ loft where there is a collection of the little old time church organs used centuries ago and among these there is an organ that was played by one John Sebastian Bach. How it drifted into Paris from Germany is not known but its authenticity is vouched. Probably a French pupil secured possession of it for his own use.

The organist at Notre Dame is Viele, a blind man and a remarkable performer who at a recent festival played the G minor Bach fugue so that the rafters shook, as they say. On each side stood a pupil to pull the stops of the old Cavaile-Col organ and to show how old it is I need only call attention to the fact that the bellows were blown by the four old treadmill hands. As pigeons and other birds frequent the loft a board is placed across the 32 foot pipes and the old time trackers, where repairs had to be made were frequently connected by old wire. But the instrument, notwithstanding its age and the accumulations of dust, dirt and other matter, has a marvelous power and a great tone variety. Under Viele, who is not supplied with any of our modern mechanical contrivances, all the aids being of the primitive order, the instrument is an ideal representative of the pipe organ, the instrument for which was written what was probably the greatest music of all time.

### Orchestral Experiment.

At the time of the musical performances under the supervision of Philip Wolfrum when the Heidelberg Concert Hall was dedicated, the sunken orchestra was tried for the first time for a purely orchestral performance. At the recent annual orchestral concert at the Prince Regent Theater at Munich under Felix Mottl the experiment was repeated with some signal and impressive results. Listening to a program and without the optical assistance supposed to be required in distinguishing many dynamic and other effects compels a new education as a concert auditor. But in this case many effects for which we need, in addition to the ear, the eye, were supplied by the fact that the conductor was visible. His beat, his direction to detail, his attention to score reading and his acting when either forcible or delicate phrasing was required—all this could be seen. The total effect is said to have been favorable to the sunken orchestra because the action of the individual performer being removed from vision gave additional opportunity for a wider aural application.

The program embraced Schillings' "Ingwelde"



second act Vorspiel, "Tod und Verklärung" (known by us as "Death and Apotheosis") and the "Fantastic" symphony, and while the two German numbers gave out amplitudinous and vast tone volume, the French composition suffered in contraction and from a certain tenuity. I suppose the modern deployed and expanded orchestra forced its tone beyond the shell line while the Berlioz orchestra was held within the line; could not escape into the necessary space. Then how would Beethoven and Brahms sound in the confines of the covered deep?

However, it was a pronounced success and now, when concerts take place in opera houses having sunken orchestras we shall get another modern musical sensation.

BLUMENBERG.

#### PASSING OF THE PERIPATETIC PIANIST.

The attached clipping from the New York Sun (September 4) shows that some daily papers are not so stupid after all when their noses are pushed onto the news. THE MUSICAL COURIER accomplished a "beat" again on all the other papers of the world with its publication last week of the cablegram announcing the abandonment of the Rosenthal tour in America for this season.

Musical circles are interested in the sudden cancellation of the contract of Moriz Rosenthal, the pianist. The Roumanian virtuoso had been engaged by a piano firm to give a series of concerts in this country, for which he was to receive \$80,000. The tour was to begin in this city on October 24.

Less than two months before the time set for the beginning of the tour it is announced that Rosenthal will not be heard here this year. Loudon Charlton, the musical manager, had booked a series of forty concerts for Rosenthal, and he was to play with the leading orchestras of the country. They will be compelled to obtain other soloists.

Rosenthal, of course, has not consented to the cancellation of the contract without some compensation. It is said that he compromised for approximately half the amount called for. It is too late for him to arrange a European tour at this date, but the amount he received from the piano firm which had engaged him is sufficient to enable him to rest for a year without extravagance.

"The significance of this act on the part of the piano company," a musical agent said yesterday, "reaches much further than the case of Rosenthal. It means that two of the leading piano firms have now definitely abandoned the old time policy of importing pianists to play their instruments for the purpose of advertising them. From time immemorial piano houses have been bringing players to this country. Now two of the foremost have stopped, and this Rosenthal episode will give the business another black eye. Piano manufacturers have decided to conduct their business on the same basis that other commercial enterprises are conducted, and it will probably not be a long time before all the pianists who come to this country will have to take their chances, just as singers do. There has been a conviction in the minds of piano manufacturers for some time past that they were not getting the worth of their money in this kind of advertising."

This will mean a practical revolution in the musical business. Hitherto foreign pianists have come to this country only when their expenses were guaranteed by a piano firm. Few draw audiences large enough to make their receipts as great as those that they have been demanding from the piano houses. The number of such distinguished visitors in the future will probably be much decreased if the support of all the piano houses is withdrawn.

Over two years ago, THE MUSICAL COURIER first called attention to the growing disposition on the part of the piano houses to abandon the engagement of foreign pianists, and pointed out exactly how the process would be accomplished.

LABOR DAY, paradoxically enough, is supposed to be a day of rest. In New York, it represented an expenditure of additional energy among the musicians. There were two performances of grand opera here last Monday, half a dozen of comic opera, extra matinees for all the theater orchestras, and innumerable out of door affairs and parades for the brass band section of the profession. If an orchestral musician is not a laborer in law, at least he is one in fact.



## VARIATIONS

The great prize competition announced last week in "Variations" has stirred the musical world to its profoundest depths, and over 100 replies from contestants are heaped about the present writer at this moment, with every mail bringing more lists of answers. The replies are of all styles and kinds, and it is the intention of this column to print five or six of the most characteristic each week during the contest, space forbidding more voluminous reproduction. For the use of other candidates, the conditions and prizes of the competition are repeated here:

A newspaper contest of any kind always excites widespread interest and is excellent advertising for the journal sponsoring the competition. Musical affairs of that sort usually confine themselves to a prize struggle for composers, and therefore bar out anybody who has not the gift of writing music. This column now undertakes to conduct a contest which shall give all the musically inclined a chance, be they composers, conductors, performers, teachers, amateurs or rank laymen. Answers to the appended questions constitute the test. The first correct solution received will be awarded first prize, the second correct solution wins second prize, etc. There will be five prizes, and twelve honorable mentions.

First prize: A copy of Waldo Selden Pratt's "History of Music."

Second prize: A copy of John F. Runciman's "Haydn" (Miniature Series of Musicians).

Third prize: Autograph letter of John Philip Sousa in which he says: "I feel like hell"; or autograph letter of Rafael Joseffy, or Ossip Gabrilowitsch, or Josef Lhevinne, or Carl Jörn, or Emil Paur.

Fourth prize: Original pen and ink caricature of Vladimir de Pachmann.

Fifth prize: Autograph card of Emil Sauer, signed picture postal of Katharine Goodson, or signature of Fannie Bloomfield Zeisler.

Answers should be written on one side of the paper only, and must be addressed to the editor of this column. No answer must exceed ten words in length. The competition is to close on September 30, and the result will be announced in THE MUSICAL COURIER of October 6.

#### QUESTIONS.

- 1.—Who is the manager of the Manhattan Opera House?
- 2.—What aeronautic opera did Wagner write?
- 3.—Which tenor had an operation performed on his throat early this summer?
- 4.—If a pianist gives testimonials to two different piano houses, which one is sincere?
- 5.—Is music progressing, retrograding, standing still, or moving sideways?
- 6.—Name three composers whose names begin with B.
- 7.—Which pianist has the longest hair?
- 8.—Mention an opera that has a foolish plot.
- 9.—Who wrote the E flat nocturne that is best known in the world?
- 10.—Which pianist's name sounds like a city in North Germany?
- 11.—Which composer is referred to familiarly as "Papa" or "the father of the symphony"?
- 12.—Who was the Waltz King?
- 13.—Do prima donnas like to be praised in the papers?
- 14.—Name a work by Gounod.
- 15.—In what opera is the "Anvil Chorus"?

- 16.—Should the music teacher be paid before the dentist?
- 17.—Which composer is often referred to as "the Polish tone poet"?
- 18.—"Who is Sylvia"?
- 19.—"Knowest thou the land"?
- 20.—In which opera does the heroine apostrophize a man's severed head?
- 21.—What oratorio is heard most frequently at Christmas time?
- 22.—Who wrote the "second rhapsody" for piano?
- 23.—Of what opera is Parsifal the chief character?
- 24.—What famous coloratura soprano is named Melba?
- 25.—What would you rather do than attend a Bach recital?

#### ANSWERS RECEIVED.

DEAR SIR:

Here are the answers in a few words to your lovely musical contest:

- 1.—Mary Garden.
- 2.—"The Flying Dutchman."
- 3.—Enrico Caruso.
- 4.—The one for which he receives the most.
- 5.—Music is progressing like everything else, in spite of the critics.
- 6.—Bach, Beethoven and Brahms, or Baker, Brahman and Brady.
- 7.—Paderewski.
- 8.—All operas have foolish plots—"La Wally" the most foolish.
- 9.—Chopin.
- 10.—Mark Hambourg.
- 11.—Josef Haydn.
- 12.—Johann Strauss, Jr.
- 13.—Yes, indeedly, they love it.
- 14.—"Faust."
- 15.—"Il Trovatore."
- 16.—The dentist should wait; he makes us suffer.
- 17.—Chopin.
- 18.—She is a girl; many girls are named Sylvia.
- 19.—Yes, I know it; it's Jersey.
- 20.—"Salome."
- 21.—"The Messiah."
- 22.—Abbé Liszt.
- 23.—"Parsifal."
- 24.—Helen Armstrong.
- 25.—Take a trip to Europe.

JENNY JULES JONES.\*

Hackensack, New Jersey.

\*\*\*

- 1.—Hammerstein.
- 2.—"Flying Dutchman."
- 3.—Caruso.
- 4.—The one for which he got the most money.
- 5.—The old disintegrating, the new reconstructing on advanced lines.

\*This is a nom de plume. The competitor's right name was sent with the answers.

(Continued on page 24.)

- 6.—Of course Bülow's favorites: Bach, Beethoven and Brahms.
- 7.—Paderewski, popularly believed, though Verdi had his longer.
- 8.—"Magic Flute" (or a hundred others).
- 9.—"Show-pang."
- 10.—Hambourg—you can hardly tell them apart—in sound.
- 11.—Haydn (sometimes pronounced High-den).
- 12.—Johann Strauss. Even "Richard" could not write such waltzes!
- 13.—Yes, and have their pictures in, too.
- 14.—"Faust"—with apologies to Goethe.
- 15.—"Trovatore"—should use steam hammer—especially at Hammerstein's.
- 16.—Not if he teaches the Jew's-harp.
- 17.—Chop-pin.
- 18.—Ask Schubert & Co.
- 19.—I know it by its lemon blossoms.
- 20.—"Salome." I might have known she'd get ahead of him!
- 21.—"Messiah" by "Handel with care."
- 22.—Liszt—he second and the Hungarian Gypsies first.
- 23.—Par-si-fal (not on a par with "Christian der nicht Sollte").
- 24.—A famous soprano of the same name, from Melbourne, Australia.
- 25.—Give one myself.

Yours very wisely,

GUSTAV L. BECKER.

Steinway Hall, 109 East Fourteenth street.

(One minute after receiving the copy of THE MUSICAL COURIER.)

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September 2, 1909.

Editor "Variations":

Below are the answers to the questions printed in THE MUSICAL COURIER of the September 1, 1909, issue:

- 1.—Oscar Hammerstein.
- 2.—"Götterdämmerung."
- 3.—Caruso.
- 4.—Neither.
- 5.—All ways.
- 6.—Bach, Beethoven and Brahms.
- 7.—Paderewski.
- 8.—"Barber of Seville."
- 9.—Chopin.
- 10.—Hambourg.
- 11.—Haydn.
- 12.—Johann Strauss.
- 13.—Sure!
- 14.—"Faust."
- 15.—"Il Trovatore."
- 16.—Yes, if he demands the cash first.
- 17.—Chopin.
- 18.—Schumann's girl.
- 19.—Mignon does, anyway.
- 20.—"Salome," Strauss.
- 21.—"The Messiah," Handel.
- 22.—Liszt.
- 23.—"Parsifal."
- 24.—Huh! Melba, of course.
- 25.—Attend a Beethoven recital.

Yours sincerely,

WALTER A. SMITH.

19 Garrison avenue, Jersey City, N. J.

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Thursday Morning.

Editor, Variations, New York City:

DEAR SIR.—After long ponderings and consultation, I am sending herewith the answers to your very original questions. Should I have choice of prizes, I would prefer the third one, as I have pleasant anticipations of later visiting the lower regions, and would like to know just what it is going to be like.

- 1.—A man just landed from the lunatic asylum—Dippel.
- 2.—"The Flying German."

- 3.—We never read the newspapers.
  - 4.—Are you sincere? The last testimonial.
  - 5.—Moving sideways—musicians are getting stouter from day to day.
  - 6.—The three most brilliant composers—Bachman, Behr and Bohm.
  - 7.—I studied (microscopically) each hair, but could not ascertain.
  - 8.—Opera (house) with a foolish plot—the so-called educational.
  - 9.—The composer of chop-sticks.
  - 10.—"Ich weiss nicht was soll es bedeuten."
  - 11.—Walter Damrosch—decomposer.
  - 12.—Donald Brian is the "Waltz King."
  - 13.—See answer No. 3.
  - 14.—Fists—or the sale of a Philistine.
  - 15.—Where only women appear—"Knockers" in the "Anvil Chorus."
  - 16.—It all depends—whoever lets it draw out longer.
  - 17.—Nzwersplozkeneka—
  - 18.—The hero lady of "The Little Brother of the Rich."
  - 19.—"Wo keine lemons blühen"—America.
  - 20.—"Sadie Salome, Come Home."
  - 21.—"God be with you till we meet again"—next Christmas.
  - 22.—Someone whose "hirsute appendages" were also immeasurable.
  - 23.—"Lohengrin."
  - 24.—The one named after that dainty dessert "Peach Melba."
  - 25.—Read a couple of pages of "Variations."
- In anticipation, Very truly yours,  
HAROLD ROSENZWEIG.

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- 1.—Oscar Hammerstein.
- 2.—"Die Walküre."
- 3.—Caruso.
- 4.—None.
- 5.—Progressing.
- 6.—Beethoven, Brahms, Bach.
- 7.—Paderewski.
- 8.—"Mikado."
- 9.—Chopin.
- 10.—Jan Hambourg.
- 11.—Robert Schumann.
- 12.—Strauss.
- 13.—They do. If not in sarcasm.
- 14.—"Faust."
- 15.—"Il Trovatore."
- 16.—Yes, the music teacher.
- 17.—Paderewski.
- 18.—A song by Mozart.
- 19.—Song from "Mignon."
- 20.—"Salome."
- 21.—"The Messiah."
- 22.—Liszt.
- 23.—"Parsifal."
- 24.—Nellie Morgan.
- 25.—I would rather go to two (2) Bach recitals.

AURELIA WEISS.

Blue Mountain House, Shohola, Pike Co., Pa.

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Baltimore, Md., September 4, 1909.

DEAR SIR:

Having a great deal to do today, I thought I would stop long enough to answer your easy questions, and deprive you of one of those handsome prizes you offer so recklessly. This is my "little list":

- 1.—Money.
- 2.—"Walküre"—where even the horses fly.
- 3.—Don't you read the papers?
- 4.—Do you mean which of the piano houses? Both.
- 5.—Moving upward. See the roof gardens.
- 6.—Dargomizsky, Abe Holzmänn and Raff.
- 7.—Padhairwski.
- 8.—"Parsifal." Why didn't he kiss the girl?
- 9.—The composer.
- 10.—John T. Whittaker—you don't know him.

11.—A "Papa" is an old man mulcted by chorus girls.

12.—I was, when I was younger. Can't dance now.

13.—Yep.

14.—I won't.

15.—Go find out.

16.—Don't pay either one of them.

17.—Gus Edwards.

18.—Not in my private notebook.

19.—I do, when I'm sober.

20.—What does "apostrophise" mean, anyway?

21.—Not by me.

22.—Hush! I did, but I don't like it mentioned.

23.—The Metropolitan.

24.—I really begin to suspect that you are joking.

25.—Draw my fourth ace.

Hopefully yours,

TERRAPIN.

(But not in a stew.)

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The beautiful prizes offered for the "Questions and Answers" competition are on exhibition in THE MUSICAL COURIER offices, and the throngs which crowd Fifth avenue daily no doubt are attracted by this display as much as by the embryo decorations for the coming Fulton-Hudson celebration.

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Charles Wakefield Cadman, composer, Pittsburgh representative of THE MUSICAL COURIER, and this journal's authority on Indian music, spent the summer at a reservation of the Red Man, in Northern Nebraska. Mr. Cadman writes under date of August 31:

What a great old time I have had at the Omaha Reservation this vacation period. Perhaps I am constituted differently from most gentry of the five lines and four spaces. Perhaps my sympathies are of a degenerate sort, but I'll tell you there is more to the Indian than either the tourist, the historian, or our Government agent will give credit for. I saw our Red Brother again from many sides and he is not as dirty, as lazy, nor as mean as he has been painted. Nor are his music and his legends as crude as some of our unromantic informants would have us believe.

I speak of the Omaha tribe in Thurston County on the Missouri River, Northern Nebraska, where some 1,400 Indians live and grow more in white grace and white favor every day and yet paradoxically stick to their pow-wow, Wa Wans, Hoe-dhu-skas, and many of their old time customs. And all this in the midst of marvelously developing into good, successful farmers and business men.

I succeeded through my good friend, Francis La Flesche, the late Chief Estamaya's son, in securing some two dozen photograph records of the songs and flageolet pieces—the latter so much like the themes of Edward Grieg as to startle you—and two note-books full of legendary lore and historic incidents which I intend to use in my musical work and my "Indian Music Talk." And with all this, a growing respect, a deeper insight, and more sympathy for a most unfortunate and ill-treated race. Such is my vacation, and I think it was profitable.

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A little brochure published in Germany records the dying words of many famous men and women. Cavour screamed: "Do not forget Southern Italy. The matter goes forward. Italia! Roma! Venezia! Napoleone! Brother, brother, a free church in a free state!" The Goethe, Beethoven and Napoleon ante mortem remarks are too familiar to need repetition here. "Immer heiterer" (More and more cheerfully) Schiller is said to have gasped as he fixed his eyes on heaven. Börnes, the caustic wit, died with a jest on his lips. When the doctor asked him: "What kind of a taste have you?" poor Börnes replied: "Bad, like all Germans." Plato remarked very sensibly and very quietly, "Addio, amici." Rabelais, the unconquerable satirist, agreed with Beethoven, and commanded: "Let the curtain fall, the farce is over." Diderot, when urged to think of the hereafter, exclaimed petulantly: "The deuce, what concern is that of mine?" André Chenier, on the guillotine, touched his forehead and



murmured regretfully: "There was something in that." Danton wished his head to be exhibited to the multitude. "It is worth seeing," he declared. Anna Boleyn, facing the block, stretched her hands about her neck and said: "It is so small!" Kean sprang from his bed, shouted: "A horse, a horse! A kingdom for a horse," and died. Lord Chesterfield lay in the last extremities when a visitor was announced. "Give him a chair," ordered the politest man in the world. Marshal Narvaez, the cruel leader against the Spanish revolutionists of the nineteenth century, was exhorted by the priest to forgive his enemies. "Enemies?" repeated the expiring soldier; "I have none—they are all dead." King Louis Philippe, the merry monarch, visited Talleyrand while that statesman lay groaning on his deathbed. "Are you in pain, Marquis?" asked the king. "I am suffering the tortures of hell, Your Majesty." "What, already?" was the cruel retort. Heinrich Heine, stretched on his mattress grave, never lost his sense of ironical humor to the very end. "Berlioz has come to see you," announced Heine's wife. "He always was unique," commented the poet with a smile. At the last he whispered: "God will pardon me—it is his trade."

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With all these wonders taking place in navigation, aeronautics and exploration, somebody doubtless will find out very soon what the chorus sings about most of the time in grand opera.

LEONARD LIEBLING.

#### GENEROUS RICHARD.

At the height of the "Salome" excitement and while the musical and dramatic worlds were discussing with intensity the "Salome" of Richard Strauss, another "Salome" made its appearance at Lyon, France, composed by a Frenchman named Mariotte, who used as a libretto the same Oscar Wilde text. Fürstner, since dead, the owner of the publisher's rights, which he also owned for France, succeeded in limiting the Mariotte "Salome" to three appearances at Lyon. All this happened several years ago when the "Salome" fever first broke out, a fever which has since gently abated and may now be considered as over. A few weeks ago Strauss used his influence with young Fürstner to permit Mariotte to play his "Salome" at will, giving him, what is called, the universal domain for his work and at the same time wrote to Mariotte a most gracious letter. It would be of interest to see what Strauss has to say in his letter on the particular subject of his influence with his publisher, for it was generally assumed that he had none whatever. His publisher was supposed to stand over him with his threatening club in his hand paying checks to him with the other hand, and yet here we find that Strauss has real, definite influence with Fürstner, his publisher, and especially in a case like this "Salome instance" in which the interests involved are now supposed to have actually reached zero. A cold world this.

#### THE CONCERT OF CRITICISM.

A naive music teacher tells in an educational monthly how he trained his class in musical history to discuss critically concerts which the members attended. The method is described, in part, as follows:

It was discussed between pupils and teacher and the conclusion reached that there were facts which were absolutely certain and not open to the expression of opinion, and that there were certain phases of a performance which depended on the personality of the listener and his likes and dislikes. The facts were catalogued as follows: If the performer sang, the natural voice of the singer was considered as a fixed quantity, either good, fair or bad; it manifestly could not be all three. In the case of a player, the quality of tone was considered in the same way as a settled fact, allowing, however, for the quality of the instrument used. In order to aid in judging tone quality, the pupils were instructed to catalog the tone as big or small, broad or thin, sympathetic or cold; in addition to

this, they were asked to look for different qualities, or registers, in the voice of the singer. The next certainty in criticism was the question of technic. Were the rapid passages clear or not? Was the legato good or bad? Was the playing rhythmic or not? Was the intonation correct or incorrect? Surely there can be no doubt about these. The last certainty was the arrangement of the program. I do not refer to the contents of the program, since that is a question of personal like or dislike, but to the order of pieces on the program. Was it too long or too short? Was the climax wrongly placed? Was the arrangement fortunate or unfortunate? So far we have mentioned nothing but plain, indisputable facts.

Plain, indisputable facts! Has the music teacher in question ever read the New York dailies the morning after an opera or a concert here? Has he forgotten our famous parallel columns, "What the Jury Thinks?" Plain, indisputable facts! We almost suspect that music teacher of hoaxing his class.

#### Tetrazzini Heard From.

The accompanying postal card greetings from Florence, Italy, were received by THE MUSICAL COURIER from



Madame Tetrazzini, the reigning coloratura queen. She will return to America next November for her regular season here.

#### SWISS-AMERICANS SING IN LOUISVILLE.

LOUISVILLE, Ky., September 1, 1909.

The first important musical event of the season was the seventh song festival of the Swiss-American singing societies of the Central United States, which was held at the Armory Sunday afternoon and night, August 29. Fifteen societies completed for the prizes offered. The first and second prizes were both captured by Chicago singers, the Saenger Club and Gruetli of that city being awarded the laurel leaf wreaths which represented those honors. Chicago was also selected for the next meeting place, three years hence. Other societies heard were from Columbus, Hamilton, Cincinnati, Canton, Cleveland, Detroit, Alliance, St. Louis and Toledo. The soloist at both concerts was Frida Haldi, of Canton. A chorus composed of the united singers of all the societies was a feature of special interest. This was under the direction of Professor Witte, of Louisville. The "William Tell" and "Freischütz" overtures were played by the Louisville Symphony Orchestra, under the direction of Gratz Cox.

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The various musical organizations of the city are getting into working order. The Musical Club has elected Anton Mollengraff conductor, and rehearsals will soon begin. The Symphony and Philharmonic orchestras are expecting to give a number of interesting concerts this season. It is intended to bring Isadora Duncan here for one appearance with the Symphony Orchestra. In fact, the year promises to be one of interest.

K. U. D.

#### Hinrichs' Tribute to the Late Fabri-Mueller.

To the Musical Courier:

Madame Inez Fabri-Mueller, who died recently in San Francisco, was one of the greatest prime donne who ever visited America, and she was a prima donna of the old school at that. She was born and received her musical education in Vienna and her name was Agnes Schmidt, which, translated into Italian, reads "Inez Fabri." She had a most glorious genuine dramatic soprano voice of beautiful timbre and ring and of great power and compass. About 1853 she was engaged as "jugendlich dramatische" at the Imperial Opera in Vienna, and was considered a formidable rival of the celebrated Dustmann, the renowned prima donna of that famous institution. For obvious reasons she did not get much chance there, and was therefore glad to accept an engagement in London, where she sang several consecutive seasons with great success, and it was while in London that she attracted the attention of her later husband, Richard Mulder, who had been intrusted by the Government of Brazil to engage in Europe a grand opera company for Rio de Janeiro. He heard her and engaged her at once as the dramatic prima donna. However, she was obliged to change her name Agnes Schmidt into Inez Fabri, under which she subsequently became famous. In Rio de Janeiro she sang a number of seasons and made several most successful tours with her manager and director, the above named Mulder, who had become her husband as well. Her wonderful diamonds, which she possessed, date from her South American career, among which were a beautiful necklace and bracelet, a gift from the Emperor Dom Pedro of Brazil. About 1864 she and her husband settled in Frankfurt-on-the-Main, she having been engaged there as prima donna of the opera, and her husband, Mr. Mulder, having established himself as a singing teacher. In 1871 Mr. Mulder organized a German grand opera company and came to New York.

However, the enterprise was not a successful one, and a contemplated elaborate production of "The Prophet" proved such a failure financially that it meant the end of the season and Mr. Mulder took four of his singers on an operatic concert tour through the United States. The four were Madame Fabri, soprano; a young prodigy with a wonderful low mezzo voice, Anna Elzer; a tenor by name of Eisenbach, and an excellent baritone, Jacob Mueller. This tour brought them in 1872 to San Francisco, where the combination made such an instantaneous success that they remained there. Mulder began again to teach singing and had a very lucrative following, at the same time giving sporadic opera performances and regular concerts. But his days were numbered, and in 1874 he died. About this time there arrived in San Francisco another celebrity of worldwide fame, the great basso, Carl Formes, with whom Madame Fabri had sung in Vienna and in London.

After a few concerts of Formes', in which scenes of operas were produced under my direction, the encouragement these opera scenes found led to a regular season of opera in 1875, with Madame Fabri at the head, seconded by Carl Formes and completed with a good cast of artists from the defunct Lichtmay Opera, and it was here that I began my career as grand opera conductor. Do you blame me if I look back with a sense of gratitude to the fine chance which gave a very young and ambitious musician the rare opportunity to profit by the example of such fine artists of the old school? And I must confess I have never heard a dramatic prima donna that would compare to Inez Fabri in parts like Donna Anna in "Don Giovanni," Countess in "Marriage of Figaro," Valentine in "Les Huguenots," Alice in "Robert le Diable," Leonore in "Fidelio," Agathe in "Der Freischütz," Mrs. Ford in "The Merry Wives of Windsor," Elizabeth in "Tannhäuser," and Lucrezia Borgia, which latter opera we gave in honor of the presence of the Emperor of Brazil, Dom Pedro, who also came to San Francisco when he visited the United States in 1878. After the death of her husband, Richard Mulder, Inez Fabri married the baritone, Jacob Mueller, and added his name to hers, making it Madame Fabri-Mueller. From that time she has been active as a singing teacher in San Francisco and also for a while in Los Angeles. She was one of the last survivors of the now almost extinct class of real dramatic prime donne, with an international reputation.

A most wonderful voice, excellent abilities as an actress, fine imposing personality and a warm and most intense temperament were the chief characteristics of this artist, and I consider it a tribute of admiration and gratefulness to contribute these lines to her memory, which will surely be cherished by all who have had the opportunity to hear her, among whom are certainly a number of old New York music lovers and opera habitués.

GUSTAV HINRICHS.

A French critic defines tradition as being often only "an assemblage of errors or whims, bequeathed by some distinguished interpreter, consecrated by time, to which an exaggerated importance is attached."



## TO CHICAGO SUBSCRIBERS.

On September 1, 1909, the renumbering of streets in Chicago became effective according to an ordinance passed by the Chicago City Council. In order to correct our mailing lists so as to insure THE MUSICAL COURIER passage through the mails properly addressed, our subscribers in Chicago are requested to send in their new street numbers at once.

CHICAGO, Ill., September 4, 1909.

Elaborate preparations are under way for the Apollo Club's thirty-seventh season. The first rehearsal will be held under Conductor Harrison Wild, September 13. Much preliminary trying of voices has been in progress, and the quality of the vocal ensemble promises even to surpass that of last season, which was far and beyond all cavil. But the great item of interest to Chicago, as officially announced by Carl Kinsey, secretary of the club, is that Beethoven's Ninth Symphony will be given late in the spring, in conjunction with the Theodore Thomas Orchestra. The first part of the program will be given to a capella singing by the club, and the second part to the symphony. Another big event, and one which brings the noted Dutch contralto, Tilly Koenen, to Chicago, will be "Ruth," the latest composition of Georg Schumann, calling for chorus, orchestra, soprano, contralto and bass. This work was given its initial hearing in German at Hamburg, Germany, last December, and this summer the composer personally made the English translation, for this, its first American hearing. Other works to be given by the club are "The Messiah," December 27 and 29, and the Bach B Minor Mass, March 21. For the latter, the following soloists, heard in this same work last year, are among those re-engaged: Edith Chapman Goold, Christine Miller and George Hamlin.

Among the soloists engaged by the Theodore Thomas Orchestra for the coming season are: Busoni, Gadschi, Schumann-Heink, and Olga Samaroff.

Busoni will give a piano recital in Orchestra Hall, January 16.

Gadschi will be heard in recital in Orchestra Hall, October 10, which will be the first important concert of the season.

Sousa and his band will be heard in Orchestra Hall in two concerts, November 24 and 25.

The Boston Opera Company will play a two weeks' engagement at the Auditorium, beginning January 10.

Harrison Wild announces some exceptionally interesting numbers for the programs of the Mendelssohn Club.

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Many a capella works will be sung, as the programs of last year constructed in this order gave universal satisfaction. There will probably be two soloists, but negotiations are not as yet complete.

The sale of subscription seats for the nineteenth season of the Theodore Thomas Orchestra, opened September 1. The list of box holders for this year is announced as follows:

George E. Adams  
Edward E. Ayer  
A. M. Barnhart  
Mrs. Hugh Birch  
Mrs. T. B. Blackstone  
Mrs. Emmons Blaine  
William L. Brown  
John M. Clark  
C. H. Conover  
Mrs. R. T. Crane  
Samuel Dauchy  
A. B. Dick  
Mrs. Marshall Field  
John J. Glessner  
E. R. Graham

Charles L. Hutchinson  
Dr. George Isham  
Mrs. Isham  
David B. Jones  
Victor F. Lawson  
Bryan Lathrop  
Cyrus H. McCormick  
Harold F. McCormick  
O. W. Norton  
Mrs. George M. Pullman  
Martin A. Ryerson  
Byron L. Smith  
Albert A. Sprague  
John A. Spoor  
John H. Wrenn

William H. Sherwood, the distinguished American pianist, gave a splendid reading of the MacDowell A minor concerto, with the New York Symphony, at Ravinia Park, August 31. Mr. Sherwood, who is an enthusiast on American compositions, always enters heart and soul into the interpretation of his favorite theme. All the idiomatic beauty of the MacDowell work becomes a living reality through his comprehensive musical understanding and capable technic. He was received by his audience with exceptional warmth and appreciation, and had to respond to many recalls. It would make an interesting program, away from the regular order, for Mr. Sherwood to give an entire MacDowell recital "down town," some time this coming year.

One of the leading voice teachers of Chicago is Karlton Hackett, who has just received the gratifying news of the great success of a former pupil, Benedetto Chellis, who has been engaged for the Carneval season of three months at La Scala, Milan, to open in the role of Wotan. Mr. Chellis, a former Chicago boy and graduate of the Chicago University, studied for years with Mr. Hackett and then went direct to Italy, where he has been singing with much success and has at last reached the apex of the Italian Grand Opera stage. He is the first American man to be engaged for the entire season at La Scala.

Priscilla Carver appeared as soloist with the New York Symphony Orchestra at Ravinia Park, August 31. Miss Carver's number was the first movement of the Tschai-kowsky concerto, op. 23, which she played with fine style, precision, and much poetic thought; the general interpretation being most excellent. Although the evening was unusually chilly for an outdoor concert a large audience was present which was warm in its praise and appreciation of Miss Carver's fine interpretation of this difficult work.

Arthur Burton, who has been away visiting among the Michigan Lakes, has returned to Chicago, and has resumed his teaching in the Fine Arts Building. Mr. Burton, who is one of the leading teachers of Chicago in voice placement, as well as an interpreter of great taste and refinement in his own work, has had much more than the usual demand this last month for time in his classes. Mr. Burton is the soloist at the First Church of Christ, Scientist, and is one of the most busy members of the profession during the regular season.

Among the visitors to Chicago this last month was Della Thal, the young pianist who formerly lived here, but who is now a resident of New York City.

Mrs. Theodore Worcester has just returned from an Eastern vacation trip and is busy preparing her programs for the forthcoming season. She will open her season at Dayton, Ohio, with a recital for the Mozart Club, and will then leave immediately for the South, for a series of re-

citals to be given in most of the principal cities, under the very best of auspices.

Frank Waller, the accompanist and organist, represents the uncommon combination of being a good musician and a good athlete. He is one of the best runners and hurdlers in the country. A few weeks ago, in the Central Association Championships of the A. A. U., he won the quarter-mile dash in fifty and four-fifths seconds, and the 220-yard low hurdles in twenty-five seconds, setting a new record in the latter event. With a few other athletes, he was sent out to the Pacific Coast to represent the Chicago Athletic Association in the National Championships. Mr. Waller made the Pacific Coast record of forty-nine and three-fifths seconds for the quarter-mile five years ago at Portland, Ore., and this year he set a new record of twenty-four and four-fifths in the low hurdles.

The Chicago Musical College has just issued its new catalog for the school year of 1909-1910, an artistically gotten up brochure numbering one hundred pages. Half-tones of Dr. Ziegfeld, president and founder of the College, and various members of the faculty, nearly a hundred in all, are reproduced with taste and skill. There are interesting details in full of the college year, a concise statement of facts regarding the present status of the school as an institution of learning, and a short account of Dr. Ziegfeld and his work in the interest of music, by the veteran writer, George Upton. In fact, no more important contribution to the literature of this long established school has ever been made. There is also the usual explanation of rules and regulations, fixed prices for tuition and much general information. The book makes a handsome appearance, the stock used throughout is of an expensive cameo-stock of a buff color, tied with a brown silk cord, and the printing and plate reproductions are in sepia and light brown with light sepia front cover design. It is a fine production of the printer's art, and also a worthy symbol of the greatness of the Chicago Musical College.

Birdice Blye is preparing for a busy season and will play in the East and South and West as far as the Pacific Coast. Madame Blye filled many important engagements in the principal cities last year, and the enthusiastic press accounts of her recitals attest to her success and popularity. Madame Blye has a number of talented pupils, who, through the advanced and modern methods of this very progressive teacher, are acquiring that proficiency and finish in technic and interpretation that come only through the well informed and capable teacher's help and ability to impart.

The fall term of the American Conservatory of Music and School of Acting will begin Thursday, September 9. All indications point to an unusually large attendance from all points of the West and South. Karlton Hackett and Ragna Linne, two of the best known vocal instructors of the American Conservatory, have returned from their annual summer vacations and are very busy these days receiving many applicants for lessons. Among the new instructors are David D. Duggan, teacher of voice, and Arthur Olaf Anderson, in theory and composition.

Axel Skovgaard, the Danish violinist, has been touring Denmark this summer with much success. Mr. Skovgaard will return to America in October to fill 120 American engagements already booked for him.

Members of the Chicago Musical College faculty are every day returning from their vacations for the beginning of the fall term. Where some of them spent this summer may be of interest: Bertha Smith Titus spent the summer at Atlantic City; Hans von Schiller was in Wisconsin; Walter Knupfer, Arthur Rech and Kurt Donath all sojourned at Fish Creek, Mich.; David Grosch did some traveling; Elizabeth Bowyer Whiffen was abroad; Mrs. Fox was the guest of former pupils in Wisconsin; Marshall and Mrs. Stedman rested at Norwood, Va., with Mr. Stedman's sister; Signor Alfieri took his usual trip to Kenosha; Herman Devries con-

<b>PRISCILLA CARVER</b>		<b>Concert Pianist</b>
<b>THOMAS N. MAC BURNEY</b>		<b>ENSEMBLE PLAYING</b>
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templated a summer of quiet on his Michigan farm, but the rush of pupils at the college necessitated his teaching twelve weeks of summer school, but he is at present enjoying a much needed rest; Maurice Devries remained in Detroit; C. Gordon Wedertz superintended a camping party of his choir boys at Lake Cora, and Mrs. Kampster hurried to Muskegon at the close of school; Dr. F. Ziegfeld returned from Europe in time to take active charge of the summer session; William K. Ziegfeld and family lived at Elkhart Lake; Carl Ziegfeld hunted in Canada and, with Mrs. Ziegfeld, sojourned at Delavan Lake; R. Earle Smith traveled through the West and camped in Yellowstone Park, and George A. Davis was at White Lake.

Applications for the forty-five free and 150 partial scholarships offered annually for the past half century by the Chicago Musical College have this year swamped the business staff of this institution. Never before in the history of the college have the requests numbered so many, and they hail from practically every State in the Union. This year two scholarships are offered in the School of Acting and two in the School of Opera, besides the regular offerings.

EVELYN KAESMANN.

#### DULUTH MUSICAL NEWS.

DULUTH, MINN., September 2, 1909.

The general outlook at the present is for a very brilliant musical season in Duluth. Subscriptions for the guarantee fund for the Duluth symphony concert series have been well begun, and at least twelve concerts are almost an assured fact. The ladies' Matinee Musical Club is also busy outlining the year's work, and several interesting artist recitals are promised for the coming winter. The Scottish Rite of Masonry has also decided to consider the many requests that have been pouring in upon them from all quarters, and will continue their free organ recitals along similar lines to those of last winter. These concerts, which were given Sunday afternoons, proved very attractive last season, and will, no doubt, be as popular this year.

During almost the entire month of August Bistolfi's "Mulum in Parvo" Orchestra have been giving nightly concerts in the rotunda and Flemish Room of the Spalding Hotel. This orchestra, though composed of only three members, playing the old Italian lute, the banjorina and the harp-guitar, have given some very delightful programs, composed entirely of popular classical selections. The "Miserere," from "Il Trovatore," the sextet from "Lucia," Rubinstein's "Melody in F," and the march from "Tannhäuser," are among some of their best numbers and have proved a delight to the non-musical as well as the true music lovers.

The free Sunday afternoon concerts by the Third Regiment Band have proved a remarkable success, and those given during August attracted extremely large crowds. Very excellent programs were prepared by the director, Jens Flaaten, and the pretty parks in which these concerts have been held have made ideal surroundings.

THE MUSICAL COURIER correspondent had the pleasure of a call from Albert von Doenhoff and his wife, and a charming impromptu musicale by Mr. Von Doenhoff was the result. Mr. and Mrs. Von Doenhoff were passing through Duluth en route to New York.

Walter Smith presented his piano and vocal pupils in a very successful recital Friday evening, August 20, at the Y. M. C. A. recital hall.

S. Ernst, of Chicago, gave a piano recital August 14, at the Swedish Mission Church. He was assisted by the church choir.

Waugh Lauder, an eminent pupil of Franz Liszt, gave a series of lecture-recitals the first week in August, at the Sacred Heart Institute. It is to be regretted that Mr. Lauder came to Duluth unannounced, as more musicians should have heard him. In his lectures he dealt with music and the growth of the art in modern times, and his remarks were very entertaining and instructive. His repertory seemed almost without end, and his interpretation of the most difficult works was wholly delightful, and his audience was enthusiastic.

MABEL FULTON.

#### Miller-Van Der Veer Bookings.

In addition to singing at the Worcester Festival, September 29, Reed Miller, tenor, will sing with the Minneapolis Symphony Orchestra. Nevada Van Der Veer (Mrs. Miller) and Mr. Miller go on tour South for ten days in October, singing in Savannah and elsewhere.

Mascagni has been appointed musical head of the Teatro Costanzi in Rome.

#### MUSIN VIRTUOSO SCHOOL OF MUSIC.

Ovide Musin, the great violin virtuoso, pedagogue, lecturer and composer, has severed his connection with the Royal Conservatory of Liege, Belgium, where for eleven years he was the leading professor. The United States will be benefited by this resignation, for Mr. Musin has opened the Musin Virtuoso School of Music at 7 East Forty-fifth street, and has now entered upon a wider field of usefulness, for America needs men like Musin to help perfect musical conditions. The title, "Virtuoso School," signifies first, that the teachers engaged for the different departments are artists and musicians capable of developing the natural talents of students to the highest degree, if students will be guided by the teachers, for the director, Ovide Musin, Madame Pardon, head of the piano department, and Jean Jacobs, master of cello, are products of the Royal Conservatories of Belgium. The system of work in the school now established in New York will be governed as far as possible by the mother conservatory at Liege, which, since its foundation in 1826 by the Belgian Government, has produced a long line of artists, chefs d'orchestra, composers, virtuosi, singers and instrumentalists

will result in training them to become players and singers, who will in time enrich and beautify the home and their social circle. In other words, to use a common expression, every one who has an ear for it should study music, for it must enable them to give expression to thoughts and emotions for which the art in one form and another is the means most easily acquired.

Technic is necessary as a means of expression, but technic should not absorb the attention to the exclusion of the sentiment of the work about to be interpreted. Interpretation should be the highest aim of every player and technic should be perfected to this end, and not for the purpose of display.

A thorough foundation is indispensable if good results are desired; thus a thoroughly competent teacher is essential from the beginning. The idea that any kind of a teacher will suffice at first is apt to prove detrimental to the future excellence of an artist, for if superficially and incorrectly taught at the beginning, wrong impressions and habits are acquired, which will later be hard to eradicate, and so valuable time will be lost, in order to begin the training over again.

The study of music should begin as early as possible, usually at nine years of age, but much depends upon the physical conditions and the manifestations of natural talent.

Amateurs who enjoy chamber music and ensemble playing will derive much pleasure from the séances which Mr. Musin will direct in person, and all departments of the school will receive the master's careful supervision. The terms will be sufficiently modest to admit of all who want to study music. Several free scholarships have been promised.

The heads of the departments are: Violin, chamber music, ensemble playing and the history of music, Ovide Musin, ex-professor of the Royal Conservatory of Liege, Belgium.

Intermediate department, Florence Austin, one of the leading American violinists.

Piano department, Emelie Pardon, ex-official professor of the Royal Conservatory of Brussels.

Cello department, Jean Jacobs, Belgian virtuoso.

Organ, theory of music and composition, Harry Rowe Shelley, American organist and popular composer.

Vocal department, Madame Musin, coloratura soprano.

Madame Musin studied with the most celebrated teachers in Paris, London and Brussels. She made her debut in this country with the New York Symphony Orchestra, under the direction of the late Leopold Damrosch. On the concert tours with her famous husband she shared in many triumphs. While Madame Musin received some enticing offers to enter the operatic field, she preferred concert and oratorio, but the beauty and compass of her voice, and her exceptional training and ability, will enable her to undertake the instruction of vocal art in all of its branches.

Lastly, another word should be said for Mr. Musin, whose sincerity and honor are unquestioned. When the master is convinced that pupils are ready for their debuts, he will give the word which ought to create an opening for them either at home or abroad if they wish. However, so far as the training goes, no student of the Musin School of Music need go to Europe for any "finishing" lessons. The artistic faculty of the school is made up of renowned masters, who will develop artists of all who possess the requisite talent and perseverance.

G STRING.

#### Guilmant Organ School to Open October 12.

A new and attractive catalogue, issued by the Guilmant Organ School of New York, tells that the eleventh year will open Tuesday, October 12 (Christopher Columbus Day). Mr. Carl, the musical director, is now the guest of his mentor, Alexandre Guilmant, at the Guilmant villa in Meudon, France. As usual, at the annual summer conference abroad, the two organists and teachers discuss plans for the new year. It has been announced that the plan of work will be still further advanced and that students will have better opportunities than ever to enjoy artistic New York while attending the school. The organ is exclusively taught by Mr. Carl himself, and there are world renowned masters for the other departments. Clement R. Gale, teacher of theory, is again to give a thorough course of lectures on the training of boys' voices. This is a subject which every up to date organist ought to understand. Organ tuning is taught by a specialist, and the monthly recitals by students will be continued throughout the season. Exceptional facilities for practice are offered, as there are two organs—one three manual and one two manual—both equipped with electric motors.

As stated in THE MUSICAL COURIER some time ago, a number of recent graduates of the Guilmant Organ School have been admitted into the American Guild of Organists. Fourteen organists were graduated at the last June commencement.

Soomer was a magnificent Wotan at Bayreuth in the recent "Ring" cycles there.

Mr. M. H. Hanson announces:

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Terms for this artist, moderate, though in keeping with her standing. Apply sharp for dates and all details to

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who have attained to worldwide fame. In the department of violin alone such names as Mehl, Prume, De Beriot, Léonard, Vieuxtemps, Marsick, Musin, Ysaie, Thomson are well known to every American student.

In the Musin lecture recital on "The History of the Violin," Mr. Musin says: "The idea which exists that there is a fundamental difference between the Italian, French, German and Belgian schools, I would have you bear in mind that every aspiring artist, irrespective of nationality, is obliged to draw from the same sources of the art, which was brought to such perfection by the old masters, no one of them being more important than another, but one and all being necessary to the full and complete development of the art. Therefore, the Belgian school means that the best in every school has been drawn upon to form the curriculum of these celebrated royal conservatories."

While every facility at the New York school will be offered American students in the stringed instruments, piano, organ, theory and voice, to become virtuosi, there will be some whose natural gifts will not admit of carrying the art to the perfect standard of the virtuoso, but those of the lesser natural ability will receive the encouragement that



### OPENING OF THE ACADEMY OF MUSIC.

**Italian Grand Opera for the Masses Inaugurated at the Academy of Music Saturday Evening, September 4, with "Aida"—American and Italian National Anthems Played by the Orchestra Aroused the Great Audience to Wild Enthusiasm.**

Every imaginative man and woman who attended the inaugural performance by the Italian Grand Opera Company of New York, at the Academy of Music, Saturday evening, September 4, realized that the managers fulfilled every promise. Verdi's splendid opera, "Aida," was the work chosen for the opening of the season, which is promised to last for months. All that makes grand opera acceptable to those who honestly love it best was combined, and the excellent ensemble merited the highest commendation. There were a well drilled orchestra; a young, talented and magnetic musical director; a good chorus; handsome and appropriate scenery, and a cast of principals that measured up to the highest expectations. Considering the low prices of admission—seats from fifty cents to \$1.50—it was a wonderful production that held agreeable surprises for many skeptics. This was the cast:

Il Re .....	Sampieri
Amneris .....	Miss Fox
Aida .....	Adaberto
Radamez .....	Zerola
Ramfis .....	Wulman
Amonasro .....	Segura-Tallien
Un Messaggero .....	Montanari
Conductor, Jacchia.	

The historic Academy of Music, where the greatest lyric stars of a generation ago sang for the elite New Yorkers, was crowded with an audience of which more than three-fourths were Italians. While the ushers were still busy seating the hosts of musical enthusiasts, Signor Jacchia, a handsome and slender young man, emerged from the pit of the orchestra and took his place before the musical director's desk. This was the signal for a tumult and it broke loose in the fervent Latin style. The newcomer, seemingly confused by the frantic reception, bowed gracefully to the right and the left. The demonstration following the first strains of "The Star Spangled Banner," played by the orchestra, resembled a hot political meeting or the welcome to a universal hero. The great audience rose and remained standing during the performance of the patriotic song, and at the close sat down, but hardly had everybody seated himself and herself, when the first note of Italy's national anthem once more brought the people to their feet, and again the walls of the old theater echoed with unconstrained demonstrations of joy. Blasé Americans, particularly of Anglo-Saxon blood, ought to attend some of these performances in order to learn what enthusiasm means. In this audience every man and every woman seemed oblivious of his or her neighbor—all was concentrated upon the music and the artists. It was another night where these music hungry Latins could worship Verdi after their heart's content without having their demonstrations amuse or annoy colder and indifferent listeners, so often attracted to the fashionable homes of grand opera by everything but art itself.

Readers of THE MUSICAL COURIER require no further "education" on the subject of Verdi's "Aida." This is one of the operas that has become popular in this country, and the indications are that it will long remain a favorite with the mass of opera goers as well as with the more exclusive supporters. As the history of the opera tells us, "Aida" was composed especially for the Khedive of Egypt on a personal requisition from his Majesty to Verdi. The premier performance took place at Cairo, December 27, 1871. As a production it has electrified the musical world. The Oriental "atmosphere" in the score and the stage settings impress lovers of the beautiful irrespective of their

musical knowledge. The tragic story of "Aida" is not revolting, and for that reason it is supported by thousands, who purposely remain away from grand opera because of the carnal and brutal stories that form the basis of many popular works.

Besides being the opening night, it was an evening of debuts for most of the singers. Madame Adaberto, who essayed the title role, was the only member of the cast who had previously sang in New York. This charming artist made her debut at the Metropolitan Opera House last season as Leonora in "Il Trovatore," and she also sang with exceptional success at several of the Metropolitan Sunday night concerts. What THE MUSICAL COURIER reported after these appearances must be repeated here. Madame Adaberto is an artist of superior caliber. Her dramatic soprano has a big range and is rich in quality. She sings with warmth, as a prima donna must who would do justice to the part of the Ethiopian princess held captive by the Egyptians. After some glacial impersonations of the character witnessed by New Yorkers in past years, it was a relief to see and hear an artist color the part with fidelity to the demands of the text. Aida is not a lady of the Four Hundred nor an English grande dame, but a woman of royal and fiery blood reduced to abject slavery in the land of her father's enemies. Those critics who imagine that the role should be enacted as if the heroine were playing a part in a society drama ought to be compelled to reconstruct their theories before writing any more opera criticisms.

One of the enjoyable surprises of Saturday night was the new tenor, Nicola Zerola, an artist of heroic stature (when compared to the run of Italian tenors), with the voice and temperament to match his physique. His Rhadames (spelled Radamez on the house program) was most attractive. Signor Zerola seems destined to become as popular in New York as he is in Milan, where he is one of the idols of the musical public. Blanche Fox, the only American in the cast, proved herself a well trained artist, with a contralto of rich timbre. Her Amneris was worthy to rank with other American prime donne who have appeared in the past. Paulo Wulman, the Ramfis; Signor Sampieri, as the King, and Signor Montanari, as the Messenger, were exceptionally well cast. Signor Wulman towered physically above every one on the stage. He was a priest, indeed, to make the people tremble at his coming and going. Another member of the cast that promises to win his way in this country is Signor Segura-Tallien, the leading baritone of the company. He has a fine voice, and his dramatic skill seems of the highest order. As Amonasro, Signor Tallien aroused great enthusiasm, and during the performance had to share in the triumphs with Madame Adaberto, Miss Fox, Signor Zerola and the musical conductor, Signor Jacchia. Not content with bringing Jacchia before the footlights several times, the happy singers also dragged out the general manager, Antonio Ferrara, who has worked harder than can be told in words to give New York grand opera as it is given at the best theaters in Italy at prices within the means of the poorest citizen who loves music. The singers received floral tributes, and four handsome baskets filled with flowers were presented to Signor Ferrara. "Aida" was repeated at the matinee on Labor Day and will be sung again Saturday afternoon, September 11.

Monday evening, September 6, Puccini's "La Boheme" was presented with the following cast:

Rodolfo .....	Armanini
Schaunard .....	Vieri-Secci
Benoit .....	Barocchi
Mimi .....	Ferrabini
Parpignol .....	Pujol
Marcello .....	Caronna
Colline .....	Gravina
Aleudoro .....	Barocchi
Musetta .....	Sedelmeyer
Conductor, Jacchia.	

At this writing it is not possible to record any but a brief report of the performance of Puccini's opera. The

new tenor, Armanini, has a delightful voice, and with the young prima donna, Signora Ferrabini, and the musical director, Jacchia, was compelled to respond to numerous recalls. It was, all things considered, an excellent presentation of an opera that the younger Italians have received with pronounced delight. Another time, more in detail will be penned about the individual merits of the artists.

"Rigoletto," with Mesdames Mararoff and Fox, Signor Tallien in the title role Signor Battaini, Signor Lucenti and Signor Sampieri, and Signor Angelini as conductor, was the opera Tuesday night.

Wednesday night will mark the third appearance of Madame Adaberto and Signor Zerola. The performances of "Rigoletto" and "Il Trovatore" will be reviewed next week.

IONE.

### MANHATTAN OPERA PERFORMANCES.

#### "Aida," August 31.

Aida .....	Alice Baron
Amneris .....	Berthe Soyer
Radamez .....	Federico Carasa
Amonasro .....	Pignataro
Ramfis .....	Henri Scott
The King .....	De Grazia
Messenger .....	Venturini
A Priestess .....	Gentle

#### "Carmen," September 1.

Carmen .....	Marguerite Sylva
Micaela .....	Walter-Villa
Frasquita .....	Taty-Lango
Mercedes .....	Duchene
Don Jose .....	Lucas
Escamillo .....	Laskin
Dancairo .....	Nicolay
Remendado .....	Leroux
Zuniga .....	De Grazia
Morales .....	Fossetta

#### "Lucia," September 2.

Lucia .....	Lalla Miranda
Alisa .....	Severina
Edgardo .....	Domenico Russo
Ashton .....	Pignataro
Arturo .....	Venturini
Normando .....	De Grazia
Conductor, Sturani.	

#### "Aida," September 3.

(See cast above.)

#### "Traviata," September 4 (Matinee).

Violetta Valery .....	Miranda
Flora Bervoix .....	Gentle
Annina .....	Severina
Alfredo Germont .....	Giuseppe di Bernardo
Giorgio Germont .....	William Beck
Gastone .....	Venturini
Baron Duphol .....	Fossetta
Marchese d'Obigny .....	Roger
Dr. Grenville .....	De Grazia

#### "Carmen," September 6.

(See cast above.)

#### "Traviata," September 7.

(See cast above.)

Beatrice Miranda and Gertrude Rennyson will be two of the young singers in the Moody Manners Opera Company, to open its Covent Garden season (London) in October.

Hugo Kaun's new symphony, not quite completed, has already been accepted for performance by Conductor Stock, of the Theodore Thomas Orchestra in Chicago.

Georg Szell, the "prodigy" composer and pianist—he is twelve years old—will appear publicly again this season throughout Germany and Austria.



## BIOGRAPHICAL SKETCH OF ERNESTINE SCHUMANN-HEINK.

Ernestine Schumann-Heink, the most famous contralto of our times, is the daughter of an Austrian army officer, who at the time of her birth was stationed in Lieben, Bohemia. Besides a brother, there were three sisters. The Austrian army is and was then wretchedly paid, but the family was of high degree and the little Ernestine was sent at the age of ten to the Convent of the Ursuline Nuns in Prague. She sang in the choir, but entirely by ear. She once said of this three years: "When I sang well I received, as a reward, a 'kipfel,' a sweet cookie with raisins on the top. If I made a slip, I had my ears boxed. Thus my musical education consisted of kipfel and slaps."

Her father, transferred to Graz at the end of this period, took his little daughter with him. He had no means of paying for singing lessons, but a teacher named Marietta von Le Clair kindly offered to give the budding genius her best efforts without pay. Her trained eye had recognized the signs which told of vocal organs which could be developed to the greatest heights of sweetness and power. A laughable incident will show the quality of Ernestine Heink's voice at that period. The penetrating young voice was heard enthusiastically rolling out Schubert's "Der Tod und das Mädchen," while Fraulein Marietta had a visitor in an adjoining room. "A calf among your pupils?" said the visitor. "Do you teach calves how to bleat?" "Ach!" replied Fraulein Le Clair, somewhat nettled, "the calf may bleat now, but she will be a great singer some day." The girl's voice at that time was a deep contralto, with no high notes. The wise teacher kept her on nothing but exercises for two years before she gave her songs by Mendelssohn, Schubert and other composers.

A disappointing setback came about this time. The director of the Vienna Opera House asked the sixteen-year-old girl to present herself for trial at the capital on the recommendation of the famous Maria Wilt, who had been in Graz for a performance of the Ninth Symphony a short time before. But whence could come the money for traveling and hotel expenses? After much anxiety the famous Field-Marshal Bedeck gave her sixty florins and she went to Vienna. The prima donna said years later: "I was a thin, scrawny looking girl, and shockingly dressed. My clothes were of the poorest material, and badly fitting. Altogether I suppose I presented a most impoverished appearance. The director heard me sing. Then, after looking me over, he said: 'You had better go home and get fed up, and then go to a finishing school.' It was a bitter journey home. Her friends were all sympathetic, but the emotional nature of the singer felt keenly that she had been tried and found wanting."

One can imagine, then, what a relief to the wounded sensibilities was the modest engagement at the Dresden Royal Opera House, which came a short time after this. The diva, Materna, persuaded the management to agree to repay the young contralto's traveling expenses if she borrowed the amount necessary. Ernestine presented the "Fides" aria, from "Le Prophete." The result may be seen in the name of Madame Schumann-Heink's New Jersey home, Fides Villa. Director von Platen, a tall, well dressed and almost pompous man, after a bit of a consultation, turned to the aspirant and said: "You are engaged at 3,600 marks. Are you satisfied?" With a rather smothered cry of joyful acceptance, the beautiful girl rushed upon the aristocratic director, threw her arms about the hard old neck and hugged the impresario as if he had just made her Queen of Sheba.

When he finally managed to extricate himself from her fervid embraces, he looked her over from toe to tassel and said: "But aren't you a mere slip of a girl to go on the stage?"

"As for that," Fraulein Heink replied, with her ever ready wit, "I will promise to eat butter and grow fatter!"

The engagement lasted four years. Besides minor roles such as the Shepherd in "Tannhäuser" and Azucena in "Trovatore," in which latter she made her debut, she was obliged to do solo work in church under the direction of Herr Krebs, the husband of the famous contralto, Krebs-Mishalesse. She sang almost entirely by ear, and a story is told of her humiliating breakdown at a big "Corpus Christi" service. The sight of the crowds below seemed to confuse the inexperienced girl and she stuttered and then stopped entirely in the midst of a splendid solo. "Du elende Gans!" exclaimed Krebs, lifting his heavy baton, "you have spoiled the whole Mass," and with that he brought her a blow over the arm that left a black and blue spot for several days. German methods of instruction are not delicate. But Schumann-Heink took the les-

son to heart and redoubled her struggles for technique, which she was mastering under Franz Wüllner.

From this time on the history of the rise of the contralto is one of triumphs of continually growing importance. She served in the Stadt Theater in Hamburg for several years, and first went to Berlin to assist the tenor, Brotzel at his benefit in Kroll's Theater, when she sang the role of Azucena with overwhelming success. Her director at Hamburg heard of her triumph at the capital and also of the big fact that she had booked a series of performances for the following summer. One night he appeared at the singer's home and invited her to sing Fides the following evening. It was her long desired chance for an important role, and she took it. Without a single rehearsal she carried off the difficult part and scored a surprising success.

Another of Madame Schumann-Heink's feats was in



MADAME SCHUMANN-HEINK.

connection with the opera of "Carmen." To obtain some petty revenge the prima donna of the Hamburg company told the management at noon one day that she was indisposed and would not sing Carmen that night. Madame Heink had not only never sung the role, but she had never even studied it. From her simple observation of the acting of other prime donne and her wondrous musical memory which had absorbed every single note from the few evenings she had heard the role sung, she went upon the boards and scored a wildly applauded triumph.

The fame of her season at Bayreuth in 1896 was world-wide and led to engagements in London and America. A short time after visiting America the contralto astonished the musical public by becoming an American citizen. She lives at Singac, N. J.

Madame Schumann-Heink is admittedly one of the best singers of the day. Of late she has devoted herself almost entirely to concert work, appearing before crowded houses in farthest Arkansas and Texas. Her voice has steadily increased in compass and now covers both mezzo and contralto range.

In Richard Strauss' latest opera, "Electra," a cyclonic production well described as a "prodigious orchestral orgy," Madame Schumann-Heink scored one of her most dazzling successes of last winter's pre-eminently successful season abroad. The effects called by the great composer's genius were tremendous. The New York Times correspondent wrote: "It ('Electra') makes superhuman demands upon the physical and mental powers of the singers charged with its interpretation." But the great singer

rose to the emergency in her noblest style, and voiced the dark and stormy cross currents of the passionate husband destroyer, Clytemnestra, till the audience rose from their overwrought emotions and cringing nerves to whirlwinds of applause and paeans of praise. Never had the singer's voice rolled out more vibrant and more mellow, more soul racking in moments of revenge, nor more tenderly appealing and alluring in moments of contrition and reflection. The great orchestra of one hundred and twelve pieces could scarcely flood the hall with more resounding billows of sound than the clarion notes welling from the chest of the queenly prima donna. That was a night long to be remembered in Dresden, and the echoes of the wild hand clapping and cheering may well resound in the ears of the singing contralto in her artistic retreat among the New Jersey hills, where she spends her scant moments of leisure with whatever members of her rapidly rising family may happen to be at home. Her sons and daughters are showing portentous signs of the outcropping genius of their gifted mother and are themselves journeying the rocky road which leads to musical success. Two of the boys are appearing on the American stage in light musical comedy, and the younger children also show wonderful aptitude in instrumental as well as vocal music. Madame Schumann-Heink will resume her American concert tours this fall; and in all cities her coming always means a gala night for all within the city walls, the progress of her carriage through the streets being a series of ovations.

The singer's versatility is inexhaustible; in grand opera, she, on more than one occasion, carried to success the most difficult roles without even a rehearsal, when called upon to do so by the sickness or artistic peevishness of another prima donna; and since she has turned her attention to the concert stage her personality, combined with her glorious voice and finished art, have brought the world at her feet.

### Comedy Is King.

[From the Rochester, N. Y., Post-Express.]

One characteristic which marks the comments of Mr. Blumenberg of THE MUSICAL COURIER more than another is unbelief in the musical critic. Perhaps he was one himself in another life and so knows the fatuousness of the whole genus. Meanwhile his ways of showing up the shallowness and ignorance of the brotherhood are manifold. He prints their opinions in parallel columns and succeeds in making THE COURIER immensely successful as a comic journal. His latest essay is an experiment to see whether they have read Mark Twain. For though it is occasionally doubtful nowadays whether Mark is a humorist, his ability as a critic is beyond question. Read "A Tramp Abroad" and be convinced. But Mr. Blumenberg's method of procedure is tortuous. He quotes—or paraphrases—it is difficult to say which, with Mark's book not at hand, the gentle litterateur's description of the performance of an opera before mad King Ludwig of Bavaria. There was a rainstorm in the opera and the king—nothing if not realistic—insisted on having real rain. Mr. Blumenberg cites the whole description and here it is:

"On one such occasion, when the king was the sole audience, a curious scene took place. In the piece a great rain storm was introduced; the theater thunder rolled, the theater wind blew, the noise of rain falling began. The king grew more and more excited, he was carried out of himself. He called from his box in a loud voice: 'Good, very good! Excellent! But I wish to have real rain. Turn on the water!'

"The manager ventured to remonstrate; he spoke of the ruin to the decorations, the silk and velvet hangings, and so on; but the king would not wish to have real rain. Turn on the taps!

"So it was done. The water deluged the stage; it streamed over the painted flowers, the painted hedges, and the summer houses; the singers, in their fine costumes, were wet from head to foot; but they tried to ignore the situation. They sang so bravely. The king was in the seventh heaven. He clapped his hands and cried: 'Bravo! More thunder! More lightning! Make it rain harder! Let all the pipes loose! More! More! I will hang any one who dares to put up an umbrella.'

Mr. Blumenberg does not attribute the story to Mark Twain at all; he says it was written by one Thornton Hall, an Englishman. Evidently he wants to find out whether the musical critics know their Mark Twain. If they do not, how can they be expected to write intelligently about Bach and Brahms?

Brussels, anxious to assert its claims as an operatic center, invites the world to a musical festival next spring. Hans Richter, Felix Mottl, Richard Strauss and Sylvain Dupuis are to conduct a series of operatic performances in May in connection with the opening of the World's Exposition.

The National Opera in Prague opened its new season with a performance of Smetana's "The Bartered Bride"—the 500th performance of that work in the Bohemian capital. Emmy Destinn sang the chief role.



IN THE ADIRONDACKS, September 3, 1909.

The tide of travel homeward is slowly beginning with the first days of September, but Boston's musical life does not begin for several weeks yet to come, many of the musicians, teachers and concert artists still being in Europe and at the various American rendezvous which they hie to for their resting place during the summer. The first attractive event of the season in which Boston people are especially interested was the opening of the New York Academy of Music on September 4, because Boston suffers the loss of one of her most gifted young singers in Blanche Hamilton Fox, who is "out and out" a Boston girl, having lived here always, not counting the five years she spent in foreign opera accompanied by her father. It is with just concern, then, that the musical people feel that Boston's own opera should have, at any cost, secured Blanche Hamilton Fox, as she has a superb mezzo-contralto voice, and, besides, has had much successful experience in her line of work. Many of her admirers in Boston, THE MUSICAL COURIER representative is informed, went over to New York to witness Miss Fox's debut.

Ralph Flanders, the general manager of Boston's new opera house, announces that owing to the great demand for season seats for certain days of the week, these applications will be accepted, filed and filled in the order of their receipt in connection with the applications for seats for the entire season. This is an excellent arrangement, and will give many a fair chance of securing good seats for every Monday, Wednesday or Friday

evening or Saturday matinee during the fifteen weeks of opera. As there will doubtless be several people in and around Boston who will desire to attend opera at least once a week during the season, this new arrangement will give a good opportunity, and seats may be secured now. There will be, as heretofore recorded in these columns, a repertory of not less than twenty-nine operas, and it is not very probable that any one of these will be repeated on the same day, so a Monday subscriber, for example, will, as seems natural, witness fifteen different operas during all the fifteen Monday evenings of the season. There are a number of very good \$2, \$1.50 and \$1 seats still available.

The Maine Festivals are announced thus: Bangor, October 7, 8, 9; Portland, 11, 12 and 13, with Farrar, Jomelli, Langendorff, Jessie Nash-Stover, Frederic Gunster, Frederic A. Kennedy and Reinald Werrenrath, supported by a grand chorus of 600 voices and a New York orchestra. Five concerts will be given in each city. The Festival Bulletin gives these interesting things concerning the programs and the leading artists in them: First night: Excerpts from four Elgar works, Reinald Werrenrath, soloist. Only appearance of Madame Jomelli; second night: "Song of Promise" (J. K. Paine), Jessie Nash-Stover, soloist. Only appearance of Madame Langendorff. Third night: "Parsifal" (finale Act I, Wagner), Messrs. Gunster and Werrenrath, soloists: Only appearance of Geraldine Farrar; first matinee: Orchestral program; compositions of Liszt, Wagner, Elgar and Strauss, Messrs. Gunster and Werrenrath, soloists; second matinee: Mendelssohn Centenary Celebration, "Hymn of Praise," Jessie Nash-Stover, Martha Hawes and F. A. Kennedy, soloists, assisted by the chorus and orchestra.

Of the late North Shore musicales, the recent Craft concert at Hawthorne Inn, East Gloucester, with John Crogan Manning, pianist, as the assisting artist, was a most noteworthy event—as much for the fact that Frederick N. Waterman, the Boston baritone, managed the details thereof as for the very superior judgment manifested in bring together the clique of artists he did. Never in the annals of North Shore entertainments has an affair been more professionally handled, even the summer White House and the various foreign legations being invaded for their respective influence, and the singer, Miss Craft, should feel amply repaid for all effort on her part by the unusually far-reaching publicity—and that of the right kind—given the concert, all due entirely to Frederick Waterman's excellent handling and close attention to detail which goes to assure a successful issue to such affairs. The program was admirable for length and had for its opening Chopin's F minor fantasia, finely played by Mr. Manning, followed by Miss Craft's singing of "Ah, fors' è lui" (Verdi). The balance, in order, included two preludes (Chopin); a group of Mrs. Beach's songs—"A Song of Love," "Wouldn't That Be Queer?"—and "The Year's at the Spring"; cavatina (from "Der Freischütz," Weber; "Ave Maria," Bach-Gounod; "Loreley," Liszt; Polonaise in A flat, Chopin, and "Elsa's Dream," "Lohengrin," Wagner. The artistic success of John Manning's playing will be long remembered, it is said by all who heard him, for both brain and fingers are perfectly at home with Chopin, and after his triumph in European social circles last year, it was perfectly natural that the very brilliant audience in Gloucester should give him the rousing reception it did on this occasion. After his fine rendering of the Polonaise, Mr. Manning being at his best in this, he was compelled to respond with more playing of the same kind, with another enthusiastic outburst of applause from his audience. Arthur Colburn proved an admirable accompanist, and Anne Abbott gracefully assisted in the violin part of the "Ave Maria." Mr. Waterman has received congratulations from all directions for his able and conscientious management. His prestige as a singer, teacher and man being unquestioned, hereafter that of manager will be of equal value. The patronesses were: Mrs. George Von L. Meyer, Mrs. F. L. Higginson, Mrs.

George Lee, Mrs. John Longyear, Mrs. Godfrey Cabot, Mrs. Robert Treat Paine, 2d, Mrs. William H. Moore, Mrs. Harrison Caner, and Mrs. H. A. Bull.

Madame Gardner-Bartlett, who is booked for many attractive engagements both in Europe and America the coming season, has been rusticated at Waterloo, N. H., at her camp retreat with a bevy of interesting people with whom she surrounded herself—all interested directly in this artist woman's career and contributing accordingly in the way that coaching linguists and accompanists may. The program which follows was recently given in Warner, N. H., by pupils and friends of Madame Gardner-Bartlett prior to the closing of her camp before leaving for London, where Colonel Mapleson, who is to direct her European engagements, is awaiting her. This program was given by Lida Shaw Littlefield, soprano; Edith Poole, contralto; Katherine Hunt, children's songs; Harvey Worthington Loomis, composer and accompanist; Edwin Star Belknap, reader; Alfred Hunter Clark, tenor; Winburn Adams, tenor; duet, "Passage Birds' Farewell"; songs for contralto: "Rosary" (Nevin), "Just For Today" (Abbott); songs for children: "Jerushy" (Gaynor), "Doll's Wooing" (Johns), "When My Little Dolly Died," "When Daddy Was a Little Boy" (Brainerd), "A Dear, Little Goose" (Lewis), "All Aboard for Sleepy Land"; reading, "Sandalphon" (with a musical background written by Harvey Worthington Loomis), by Mr. Belknap, accompaniment played by the composer; trio: "Memory" (Leslie); songs, "Answer" (Rogers), "Gypsy John" (Clay), "Chanson Provencale" (Dell' Acqua), "Rose of My Life" (Fabian Rose), and quartet, "The Gypsy Camp" (arranged by Mrs. Loomis), sung by Mrs. Littlefield, Miss Poole, Mr. Clark and Mr. Adams.

On the list of singers engaged for the Boston Opera Company appear the names of three Boston girls, namely: Elvira Leveroni, mezzo soprano, who comes from the North End, Boston, and a young singer who did most of her rudimentary studying in her home city, finally repatriating to Italy, where she made some successful appearances in opera, announcing later her intention to sing in South America. Elinor Kirmes, another one of this Boston trio, is a Dorchester girl, and was equally successful with her friend, Miss Leveroni, in foreign opera. Bettina Freeman, better known as Felicitas or "Fay" Freeman, has been a pupil for about three seasons of Madame de Berg Lofgren, of this city. Miss Freeman has for the past two seasons been a student of the Boston Opera School. Boston will doubtless watch these young singers with interest.

The final subscription recital of the series given by Mrs. Hall McAllister on the North Shore, for which Mrs. Frederick Ayer opened her spacious summer home, came off on a Wednesday afternoon, being the last August function of special social import, there being an unusually brilliant program, it is stated, as well as audience, to hear Cecil Fanning, the baritone, sing, and Olga Samarooff, pianist, play. Mrs. McAllister, it is hoped, will resume her usual Somerset series of musicales in Boston the coming winter, as they were events of rare musical and social éclat there.

Frederick N. Waterman, baritone, is spending the first fortnight of September in the Adirondacks on beautiful Lake George, visiting friends whom he met in Europe during his stay there. Mr. Waterman will resume teaching about the middle of the month.

The recent fête for charity's sake at the summer estate of Dr. and Mrs. Samuel Mixter, of Boston—being in behalf of the hospital at Grenfall, Newfoundland—was one of the great successes of similar affairs along the Shore the past summer. That which pleased the music lovers

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was the musicale given, at which Marie Nichols, the violinist, played, she being the one professional of note who was on the program. Clara Sexton, soprano, a local favorite, was the singer, and Isabel Moore assisted Miss Nichols with the piano parts. Mrs. Fred Ayer, Mrs. Walter Baylies, Mrs. James Beal, Mrs. Crowninshield, Mrs. William Endicott, Jr., Mrs. Arthur Easterbrook, Mrs. John C. Gray, Mrs. Eben Jordan, Mrs. Otis Kimball, Mrs. George Lee, Mrs. Arthur Little and Mrs. John Shepard were among those matronizing the affair.

Carl Sobeski is to resume his teaching in Boston as in the past seasons prior to his trip West, but will divide his time between New York, where he is a special favorite, and Boston. Mr. Sobeski has a large contingent of friends in the latter city who will be pleased with this decision.

John Orth, pianist, gave a recital at the Green Acre (Me.) Summer School of Philosophy, in Irenion Hall, Monday evening, August 30. Mr. and Mrs. Orth have been spending some of August's latter days at this very attractive spot, after a summer at their farm near Dover, N. H.

Florencio Constantino, the great tenor engaged for the

Boston Opera, has been cabled to by Director Henry Russell to begin immediately to study the part of Anton in the opera of that name, to be produced during the first season. The music of this opera is by Caleotti and libretto by Illies, and was first given at La Scala, in Milan, most successfully.

WYLYA BLANCHE HUDSON.

#### Frederic Mariner's Maine Camp.

Some years ago, Frederic Mariner, the piano instructor from New York, discovered a deserted farm at Bucksport, Me., and since then the place has been transformed into an ideal camp, or summer retreat. Situated on the Penobscot river, this lovely spot has become the holiday ren-



WHERE FREDERIC MARINER HOLDS HIS SUMMER SCHOOL.

devous of many New Yorkers, and more would go there if they knew of its beauties. A number of celebrated musicians live a few miles from Bucksport, and more of the artistic are flocking to the Pine Tree State each summer to seek the form of recreation that meets with their taste and physical condition.

When the season closed last June, Mr. Mariner went

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to his Maine camp and for some hours each day has devoted himself to practicing, with the result that his repertory has been extended and his former lists "polished" up to the concert standard. Mr. Mariner's gifts as a teacher of "technic" have not robbed him of his own skill as a performer, and thus Bucksport has enjoyed a series of piano recitals during the month of August which equals some of the most interesting given in the metropolis in the height of the season.

The right to use the Spofford school building was granted to Mr. Mariner, and here, in the pleasant auditorium, he has instructed and delighted highly cultured audiences. The accompanying photograph gives a view of the building where Mr. Mariner returned to the world as a pianist.

#### Burritt to Have New Studio.

William Nelson Burritt will be at his studio, 834 Carnegie Hall, until October 1. After that date the Burritt studio of singing will be at 35 East Thirty-second street. The new studio will be modeled after plans conceived by Mr. Burritt himself.

#### Moyle to Reopen Studio.

Samuel Bowden Moyle, the vocal teacher, has issued cards announcing the reopening of his studio residence, 43 East Twenty-first street, Monday, September 13.

Messenger has just finished a new opera comique, "Le Roi Dagobert," which probably will have its premiere at Brussels.

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MINNEAPOLIS, MINN., September 4, 1909.

The ten weeks of Park Board concerts came to an end Sunday night with the concert at Lake Harriet. William Warvelle Nelson has been the director of the band and he has given music lovers a variety of music such as few cities can boast of during a summer season—or, in fact, during an entire year. As the Evening Journal says: "Never in the history of Minneapolis has there been given such a variety of composition and such little repetition." The band played eight programs a week for ten weeks, and there were nine numbers on each program, so that a matter of seven hundred and twenty numbers were played. And this does not include the encores, of which half a dozen were given every time the band played. The compositions of one hundred and twenty-five different composers were represented and included every one from Balfe to Brahms, Pryor to Puccini, Waldteufel to Wagner, Donizetti to Dukas, and on every program there was a judicious admixture of the classical and popular. There was no program of all popular numbers, and there were several programs on which only music of the higher order was played. Of course Mr. Nelson played all the standard overtures—"Tannhäuser," "William Tell," "Egmont," "1812," "Phedre," "Il Guarany," "Oberon," "Rienzi," "Stradella," etc., but besides these he played many novelties not often played by bands and never before played by a band in the Northwest. Such, for instance, was the "Egmont" overture, the quintet from "Die Meistersinger," Grieg's "Lyric Suite," Liszt's "Les Préludes," Dvorák's "Slavonic Dances," scenes from Puccini's "Madam Butterfly," Ochs' variations on a German folk song, "Chanson Sans Paroles," "Chanson Triste," and "Humoreske," of Tchaikowsky, the "Liebestodt" from "Tristan und Isolde," prelude to "Die Meistersinger," scenes from Boito's "Mefistofele," and Paul Dukas's "Le Sorcier." To show the popularity of the concerts, it need only be stated that the roof on which they played will seat four thousand people, and there were not half a dozen nights during the summer when people were not standing. Besides that, thousands of people attended nightly in automobiles, carriages, motorcycles or boat and remained in their vehicles during the program. On several special nights it was estimated that as many as ten thousand people crowded on the roof and packed the place so densely that the police were afraid of the collapse of the building and were obliged to guard the entrances. The band was composed of forty musicians—every one a member of the Minneapolis Symphony Orchestra—and was assisted nightly by soloists, either instrumental or vocal. During the season Mr. Nelson played the compositions of several local composers and placed his own novelette caprice, "La Rosiere," on several of the programs. So successful were the band concerts this year that Mr. Nelson is considering the matter of taking the band on a six weeks' tour after the close of the summer season of 1910.

By the way, speaking of Nelson, one is reminded of a characteristic remark he made concerning a certain local violinist: "The trouble with that performance," said Nelson, "was that the music was all written in G flat, and, while Pete knew that all the notes were there, he had never explored that key on his fiddle."

Now that the fund of \$250,000 as a five years guarantee for the Minneapolis Symphony Orchestra has been established, many people will be astonished to know that the largest part of it is given by fifty men, and there are only one hundred and sixty-five concerned in the guarantee fund altogether. There are fifteen men who subscribe \$1,000 each per year, twenty-seven who subscribe \$500 each, fifteen who subscribe \$300 each, fifteen \$250 each, forty-five who subscribe \$200 each, and about the same number who subscribe \$100 each.

Hal S. Woodruff and Heinrich Hoevel, who have been camping on the north shore of Lake Superior, returned

this week and will open their studios in the Metropolitan Music Building next Tuesday.

The Minneapolis Choral Club has had little difficulty in selling a sufficient number of season tickets to insure the success of the coming season, and Director Alfred Wiley is already selecting music for the first rehearsal which will be held early next month. He has decided on Gade's "Er. King's Daughter" as the principal work for the first concert, and probably Chadwick's "Pilgrims" for the second concert. The first concert will be given about December 1.

Mr. and Mrs. J. Austin Williams, who have been in New York and Boston for the past month, returned yesterday.

In connection with the Matinee Musical of Duluth, and the Schubert Club of St. Paul, the Thursday Musical is planning to give some special reciprocity programs that will prove, not alone very interesting, but will bind the three largest cities of the State very firmly together on the musical basis. The plan is to have certain selected artists from each club visit the other cities and give a program. All the details of the project have not been worked out, but it seems an assured fact that the reciprocity programs will be given. The Thursday Musical has a scholarship idea that might be copied by other clubs with good results. The scholarship is \$300 and that amount is loaned to the applicant (who must be a mem-



WILLIAM WARVELLE NELSON.

ber of the student section of the club) who is deemed most worthy to receive it. The loan is made without interest or security and the person receiving the scholarship is given as much time as she needs in which to repay the loan. Last year a scholarship was granted to Elizabeth Patterson, a singer of splendid ability. Miss Patterson is now in New York and is making good headway in her profession. At the meeting of the board of directors of the club this week another scholarship was granted and the recipient is Elvina Chenevert, an organist. Miss Chenevert will go to Paris this fall and study with Guilman. A new feature of the club's work will be the choir bureau, an exchange through which members of the club may receive information of vacancies and to which choirmasters may apply for singers. The bureau will be maintained without expense to members. In a general way the season's work of the club has been mapped out. There will be three lectures by Mrs. W. O. Fryberger. The first will be on Smetana's "Bartered Bride" and will be delivered on the morning of the performance of that opera by the Manhattan Opera Company. The other lectures will be "Eugene Onegin," and "The Musician and the Public." There will be one program of string music, two reciprocity programs, five programs by active members, and three artists' recitals. Only one artist, Christine Miller, has been engaged. The others will probably be announced next week. An especial effort is being made this year to work up a good women's chorus in the club and it is hoped to give some special Christmas and Easter programs with this chorus. One great change in the club's routine has been decided upon and that is that the pro-

grams will hereafter be given at 2.30 in the afternoon. Heretofore they have always been given in the morning. Another innovation will be admission of men to concerts. Heretofore not more than half a dozen men have attended each concert, and these by special invitation. But this year letters will be sent to the leading musicians of the city giving them the privilege of the concerts on presentation of their card.

William S. MacPhail left this morning for a fortnight's vacation on Isle Royal in Lake Superior.

A handsomely printed circular announces that Lulu Boynton has opened a studio in the Metropolitan Music Building here and in the Pittsburgh Building in St. Paul. OSCAR HATCH HAWLEY.

#### UTICA MUSICALLY OUTLINED.

UTICA, N. Y., September 3, 1909.

Utica is rousing itself from a restful quiet summer to activity among its musical circles. As the city grows in other ways so it does musically. With a population of 75,000 it has several large and prominent musical organizations.

Largest and most active in bringing within reach of the people the best in the concert line is the B Sharp Club for women, an organization of 300 associates and sixty active members, having as their object "an incentive to work and to foster and encourage a musical spirit among the members of the community." This article in its constitution is carried into effect by two monthly recitals, one for active members only and held in the homes of members; the other for active and associate members is held in the auditorium of the New Century Club. Their season begins in October and ends in June. In addition to these regular club recitals they give a series of evening concerts, bringing artists of high rank to Utica, and allowing the public the opportunity of buying a limited number of seats. The club members are not confined to residents of Utica, but a number live in Rome, Oneida, Herkimer, Ilion, Little Falls and Syracuse. During the past season recitals were given by the following artists, under the auspices of the B Sharp Club: The Adamowski Trio, David Bispham, the Flonzaley Quartet, and Katharine Goodson. This club is broad and generous in its policy, seeking only to spread a love for the best in music through this part of the country. The club was the means of bringing Madame Nordica and the New York Symphony Orchestra to Utica. It is to be hoped that their success during the three seasons past will be repeated and multiplied each succeeding year, as the benefit to the city musically has been most obviously felt. Much credit is due the very able president, Mrs. William B. Crouse, for her untiring efforts in bringing the club to its present high standard.

Another organization which has done much good in the educational line is the Philharmonic Singing Society. It is composed of 175 mixed voices, and the society's object is to study and render oratorios, cantatas and part songs, giving concerts in and outside the city. This society has gained quite a degree of fame through its ability to carry off the prizes in competition at the annual Welsh Eisteddfod, held in various parts of the country. They gained quite a reputation by capturing the \$1,000 prize at the Pan-American Exposition in 1901, and have since won many other smaller ones. The able director of the Utica Philharmonic Society is John G. Thomas, formerly of London, England.

The Haydn Male Chorus of seventy-five voices has been a very popular organization for several years, doing much to elevate the standard of music. This chorus has also a very talented director, Evan Griffiths.

The Utica Conservatory of Music is about to enter upon its twentieth year. This institution was founded by Louis Lombard, and for the past nine years has been owned and successfully conducted by Robert J. Hughes and Edward B. Fleck.

The Utica Männerchor is a German singing society of about 100 voices, under the direction of Nicholas Zarth.

There are a great many small orchestras and musical clubs that are doing good work and aiming at the successes of their superiors.

The church choirs and organists do much fine work during the year, which will be noted with interest and profit. WILLIAM L. BOWES.

Michael Bolling, son in law of Cosima Wagner, made a good impression with his conducting this summer at Bayreuth.



## SOUSA ON TOUR.

John Philip Sousa and his artist band have started their thirty-fifth semi-annual transcontinental tour this week, after finishing their recent phenomenally successful series of concerts at Willow Grove, near Philadelphia. Sousa announces that he has under his baton for this season the best band he has ever assembled, and his concerts, therefore, should be looked forward to with additional interest by the huge clientele which never wavers in its faithfulness to this perennially popular American composer and conductor. Always a pioneer in his chosen field, Sousa has enlarged the band repertoire to include practically the whole range of popular, operatic, dance, and symphonic literature. His present programs contain a number of novelties never before heard at band concerts.

Sousa has been as busy as ever with his own composing, and his latest works are a new comic opera, "The Glassblowers," to be produced in New York next January by the Shubert Brothers; a new suite, a new march, songs, music for Blanche Ring in her new play, "The Yankee Girl," etc.

On December 12, Sousa and his players will be at the New York Hippodrome, and it seems safe to say that a record attendance will greet the favorite bandleader on that occasion.

### Hero's American Debut, November 8.

Yolanda Merö, the Hungarian pianist, is to make her American debut in Carnegie Hall in an orchestral concert, November 8. This young pianist is now in the Black Forest of Germany and before leaving for this country late in October, will make another tour through Germany, playing in Berlin, Leipzig, Hamburg and Bonn, with the Berlin Philharmonic Orchestra and Arthur Nikisch.

### A Musical Funeral.

According to the special correspondent of the London Morning Leader, a Neapolitan family named Jorio, wishing to honor a dead relative by a grand funeral, hired a party of bandmen. When, however, the procession had started for the cemetery many street musicians in want of work quickly joined the ranks from every byway until one of the most powerful orchestras ever heard in Naples drew the attention of everybody. The mourners, appalled at the prospect of the gratuities they would be expected to distribute to this unwelcome horde of volunteers, ordered the coaches to stop, but the minstrels insisted that it would be wanting in respect to the dead, and refused to be sent away. A terrible tumult followed, mourners and minstrels fighting each other mercilessly with sticks, stones, trombones, fifes, and drumsticks. The hearer took advantage of the riot to bolt away with the coffin, and when the police put in an appearance they found it necessary to convey most of the funeral party, not to the police station, but to the nearest hospital.

### Bonci in Buenos Aires.

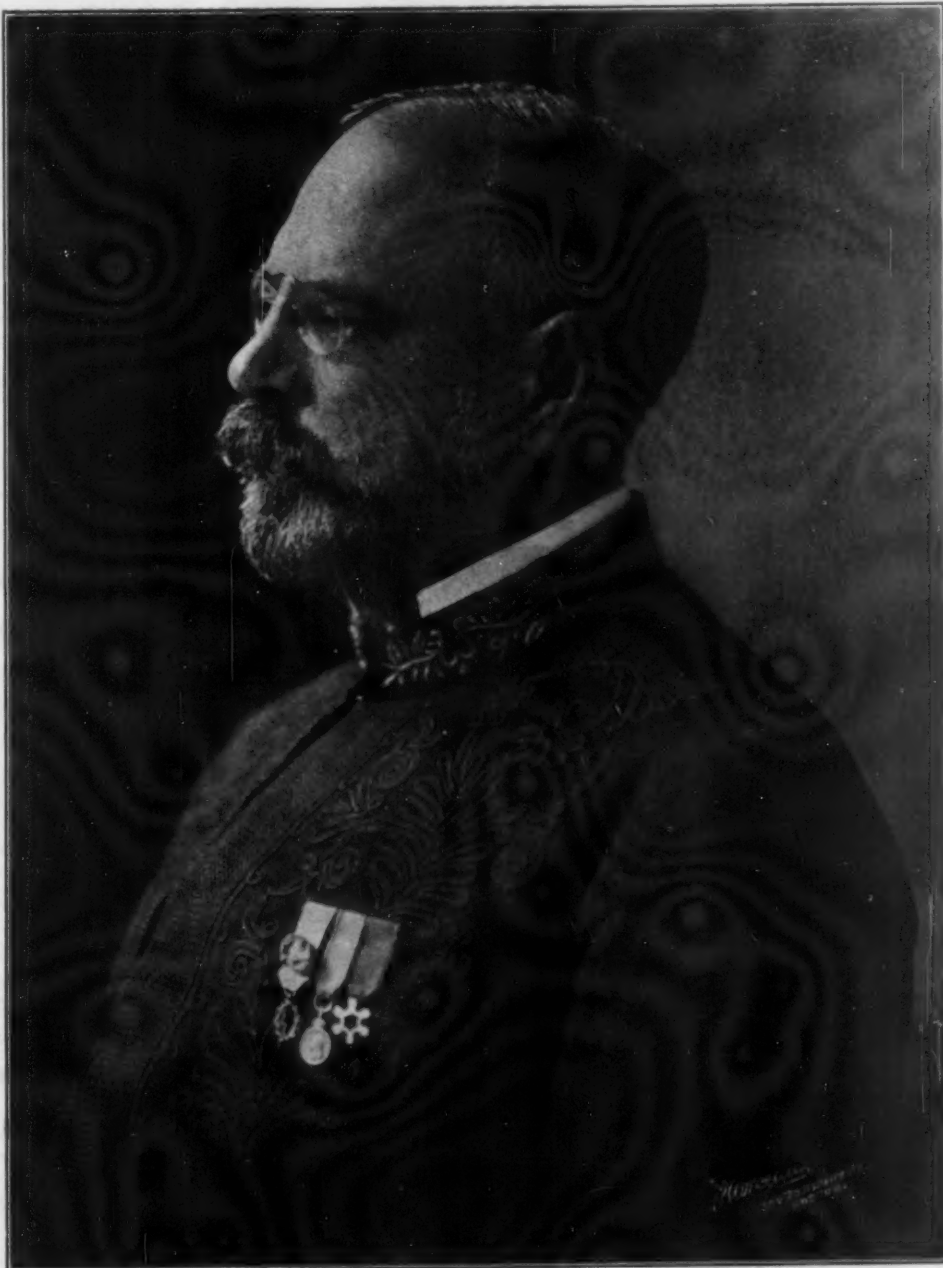
The noted tenor, Alessandro Bonci, who is at present singing in Buenos Aires, has met there with the highest success. Here are a few more excerpts from the local papers:

Puccini's opera, "La Bohème," was sung last evening and the work of all the artists was excellent. Applause was heartily bestowed. The tenor, Bonci, was simply great in this performance. It is impossible to think of a more finished interpretation or of superior

vocal execution. This great singer gave his tones beautiful inflections, his phrases exquisite modulations, reaching the acme of artistic perfection and thereby obtaining one of his greatest successes. He demonstrated that if he is an admirable artist in the old repertoire, he is no less so in the modern, for his interpretation of the role of Rodolfo was truthful and assertive from the "Racconto" in the first act throughout to the last scenes which crowned his artistic labors. He was frequently recalled and had to grant several encores during the performance.—La Razón, July 17, 1909.

The public received the performance of Puccini's opera last evening with intense enjoyment. The best share of the work fell to Bonci, whose voice last night seemed to acquire gigantic proportions and wonderful sonority. His introduction in the first act was masterfully sung and brought him an ovation, which did not subside until the audience had obtained the repetition of this number. He was likewise great in the third act, the finale of which also had to be repeated.—La Prensa.

The tenor, Alessandro Bonci, peerless interpreter of the Italian, "bel canto," showed last evening by his singing of a modern opera



SOUSA.

that he is equally the master in the new works. We saw him transformed into a genial, care-free, sympathetic Rodolfo, attentive to the most minute details of his impersonation. He sang the entire opera in the original key in which it was written, something that is rarely done today. The "Racconto" brought forth an emotional ovation from the public, who showed their sincere appreciation by requesting an encore in a way that could not be denied.—El Diario.

The tenor, Bonci, was the incarnation of the soul of Rodolfo, the poet. And he was extremely satisfactory, even more so than in his previous work. He lived the poem with love and with sorrow; he was by turns tender and jealous, sweet and amorous. His voice, so pure, had rapturous accents and warmth of expression. He was compelled to encore the romance in the first act after innumerable requests from the audience. From the very beginning his voice won the attention of the public by the efficiency of his vocal methods and the unique variations that marked each different state of mind. He was an admirable Rodolfo, portraying the noble heart of the poet with the brilliant tones of his throat. Bonci conquered spontaneously the favor of the audience, on whom he lavished the treasures of his voice with the constitutional tenderness characteristic of the hero he represented. Our warmest congratulations to the artist.—El Nacional.

## COLUMBUS MUSICAL RECORD.

Columbus, Ohio, September 4, 1909.

Marie Kullak-Busse, granddaughter of the late distinguished Berlin pedagogue, Theodor Kullak, has returned from her summer vacation in the country near Pataskala. Mrs. Busse has a studio at 66 East Fourteenth avenue, where she teaches the art of singing and specializes in diction and elocution. Mrs. Busse will accept a limited number of concert engagements this season. Her singing teacher was Lilli Lehmann.

\*\*\*

Hedwig Theobald, soprano, of Columbus, will return to Ohio University this year, having achieved a pronounced success in that school the past year as teacher and soloist. Miss Theobald retains her active membership in the Women's Music Club, which requires but one recital each year, but has resigned her place on the executive board, which necessitates frequent meetings, which her absence prevents.

\*\*\*

Emma Ebeling, one of the most conscientious and painstaking of the Columbus teachers of piano, took a special teachers' course in Chicago the past summer. It is indeed a poor music teacher who does not embrace every advantage for freshening up and getting new ideas.

\*\*\*

Helen Pugh, a gifted young Columbus pianist, is in Bad Ischl, the summer home of Theodore Leschetizky (preparing as rapidly as possible for a concert career. Miss Pugh's Columbus friends expect much of her.

\*\*\*

Marie Hertenstein is home from Berlin for the summer. After several years in Vienna, she decided to spend a year in Berlin, this year having proven to be a most profitable one. Miss Hertenstein promises to be not only one of the most brilliant of concert pianists, but a teacher of uncommon ability.

\*\*\*

Ethel Harness, 1026 Franklin, is at home from Buffalo, N. Y., where she took a complete teaching course under Carrie L. Dunning, who is the creator of a system of improved study for piano beginners.

\*\*\*

The Williamson Sisters' Quartet has spent the summer doing Chautauqua work in Virginia and New York assemblies. These young women have an interesting season before them, which begins early in October.

ELLA MAY SMITH.

### Carpi to Resume Teaching September 10.

M. Vittorio Carpi, the famous baritone and singing master, of Florence, Italy, after spending a vacation in the mountains of Italy, will resume his teaching September 10 in Florence, at Via dei Conti 7. Mrs. Jennie Osborn Hannah, who will be with the Metropolitan Opera House forces this year, is a pupil of Mr. Carpi's.

The Gura Summer Opera in Berlin closed a very successful season last week, at which time the regular Berlin Royal Opera reopened its portals.

The Carlsruhe Conservatory had 583 pupils last season.



St. Louis, Mo., September 3, 1909.

Perhaps some facts with regard to Theodore Spiering, the violinist of international reputation, whose birthplace is St. Louis and whose home during his youngest years was here, will not come amiss at this time when he is preparing to embark for America, where he is to be honored with the position of concertmeister of the New York Philharmonic Orchestra, under the direction of Gustav Mahler. Mr. Spiering has been for the past four years in Berlin, where he established himself and made a reputation in this most severe city as a thorough musician and brilliant artist. His coming to America once more means only that he is proud to be so honored by his own countrymen and glad to be back in his native land. Mr. Spiering at one time lived in Chicago, where he was a member of the Theodore Thomas Orchestra and the director of a string quartet. This quartet was the reason for the "Palme d'Academie" presented to Mr. Spiering by the French Government for having introduced so much French chamber music to American audiences. "Artist Studies" by Theodore Spiering is a work recognized by all the great violinists of today. Mr. Spiering will probably be heard in St. Louis this winter.

Olga Samaroff, the widely known pianist, whose home is also in St. Louis, will appear with Fritz Kreisler, the emi-

nent violinist, November 8 in the Odeon, under the auspices of the Under Age Free Kindergarten Association. During her tour in this country this season Madame Samarooff will appear in the following cities: Providence, R. I., October 14; Boston, October 16; Buffalo, October 19; Detroit, October 21; Chicago, October 24, where she appears in the Farrar-Samaroff-Scotti concert at the Auditorium; Milwaukee, October 26; St. Paul, October 28; and with the Philharmonic Orchestra of Philadelphia, November 5 and 6. She will play December 1 in a concert with the Pittsburgh Orchestra, and will then cross the continent and tour the Western coast. She will then return to New York and sail in time to reach London May 19. During the summer of 1910 Madame Samarooff will motor through Europe.

The Apollo Club announces the engagement of Tilly Koenen, the Dutch contralto, to appear at the last concert in April. She is making her first American tour, and comes to this country with an excellent European reputation. Charles Galloway, director of this club, has just returned from Walloon Lake, where he has been taking a short vacation.

During the coming season the faculty of the E. Prang Stamm School of Music will include Mrs. Franklyn Knight, a leading contralto of this city, and Agnes Gray, violinist. Mrs. Knight is not only an excellent soloist, but also a thoroughly capable teacher, having studied with Gustav Boarde, French teacher and coach; Oscar Saenger, and Francis Fischer Powers, of New York, to whom she was also assistant teacher. Miss Gray is known to be one of the most thorough violin teachers of this city, and is also a most pleasing soloist. Miss Gray received her instructions from such teachers as Ernest Spiering, Jacobsohn and Bernard Listemann. A new department in the piano instruction of this school will also be personally conducted by Ernest Prang Stamm this season. This department is a preparatory course for beginners in piano. The work will be presented in class and is especially prepared for children. Several scholarships will be offered

by this school to deserving pupils at the midwinter recital.

Isadora Duncan, the classic dancer, and the New York Symphony Orchestra will appear at the Coliseum, October 26, under the auspices of the Royal Arcanum Hospital Association.

Harriet L. Webster, one of the teachers of piano at the Kroeger School of Music, is at present at Sterling, Col., convalescing from a serious operation.

The Feast of St. Louis, patron saint of this city, was celebrated with great solemnity last Sunday at the Old Cathedral, at Second and Walnut streets, where an excellent musical program was presented by Regina M. Carlin, organist, and the regular choir.

E. PRANG STAMM.

#### Hinrichs Pupil Re-engaged.

Nanie Flack, the prima donna at the Hippodrome last season, has been re-engaged for this year's spectacle. Miss Flack is a pupil of Gustav Hinrichs, and her fine dramatic soprano has been admirably trained at the Hinrichs Grand Opera School. Last spring Miss Flack sang the role of Aida in a production under Mr. Hinrichs' direction.

A musical festival will be held at Newcastle-upon-Tyne next October, the proceeds to be given to the Royal Victoria Infirmary. It is hoped that this will be the first of a series of triennial festivals. The proposed program is one of interest. It includes "Elijah," Elgar's "Kingdom," and the new Symphony, Bantock's "Omar Khayyam," Part I, and "The Return of Tobias," a comparatively unknown oratorio by Haydn. Novelties are promised in "The Invincible Armada," by Rutland Boughton; an overture-phantasy, "Prometheus," by Edgar L. Bainton, and a new symphony by A. von Ahn Carse, a native of Newcastle. A first performance of a concerto for piano, orchestra, and male voice choir by Busoni is also announced. Dr. Coward will be chorus master and Saffronoff will conduct two of the concerts.

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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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## NEWS OF MUSICIANS FROM NEAR AND FAR.

Professor Franklin W. Hooper, the director of the Brooklyn Institute of Arts and Sciences, returned from his summer vacation Monday of last week. Professor Hooper passed his holiday at the Hooper country home, delightfully situated up in Walpole, N. H. Next week the institute will be prepared to announce its musical attractions for the season, which is to be opened by Madame Schumann-Heink in song recital, Wednesday evening, September 29.

Among the out of town pupils studying at the Bernetta studio, 357 West 115th street, this summer, were Virgil McKinley, a teacher at the State Normal School of Alabama; Marguerite Watson, of San Francisco, and Arthur Hurtig, a young business man of New York City. Miss Watson is among the summer class that will remain here and continue her studies with Madame Bernetta. Mr. Hurtig has a fine baritone voice, which has been artistically developed during the past two and a half years under the Bernetta method. Competent critics have advised him to enter the professional ranks.

J. Jerome Hayes, the New York singing teacher, has passed a part of the summer up in Torrington, Conn., and Mr. Hayes writes that he will remain there until September 15. Florence Chase Haight, soprano, a pupil of Mr. Hayes, is the new soloist at the West End Presbyterian Church.

Florence Turner Maley, the soprano, has had a charming summer. The singer is now in Stamford, N. Y., and she will remain at this beautiful place in the Catskills until October 1, when she will return to New York to reopen her studio. Mrs. Maley spent the month of August at Brielle, N. J., where she will build a bungalow on some land she owns.

Katherine A. Lee, pianist, organist and teacher, gave a students' recital at Norwich, N. Y., recently, May C. Cox (a Mehan pupil), Mary E. Finigan and Robert J. Lee, sopranos, assisting. A score of pianists showed fine progress under Miss Lee's tuition, and Miss Cox pleased particularly. Miss Lee has been appointed organist of the Roman Catholic church; Miss Cox, director.

"A Corner in one of the Mehan Studios" is printed underneath a post card picture sent to friends by John Den-

nis Mehan. It shows the canopy corner, with the grandfather's clock, stairs, etc., giving a glimpse of the handsome, high ceilinged room in which Mrs. Mehan is found. Hundreds of former pupils will be glad to have this picture.

Zilpha Barnes Wood sends greetings from Hotel Chamberlain, Fortress Monroe, Va. She resumed her hours at 827 Carnegie Hall last week.

## The Misses Sassard in England.

The picture presented herewith shows the Misses Eugenie and Virginie Sassard in the suburbs of London, where the noted ensemble singers have been resting preparatory



VIRGINIE AND EUGENIE SASSARD IN THE SUBURBS OF LONDON RESTING FOR THEIR FALL TOUR.

to their coming fall tour in America, where they have many bookings. The Misses Sassard are seen at the left of the group in the picture.

## MUSIC IN HOLLAND.

The Hague, August 25, 1909.

Caruso excepted, Scheveningen has little to envy Ostend, for the greatest artists come here and go, and the weather being generally inclement, not much fancy is needed to

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think the winter season has begun. For the critics here there is no summer any more.

We have had several musical Canadians as visitors, Edmund Burke, Eva Gauthier, Kathleen Parlow. The latter brought us a new concerto. Johan Halmsen, from Christiania, is the maker, and he dedicated his work to Miss Parlow. The first impression was not so favorable as I had hoped from the gifted composer. But the concerto was, for all that, well received, and Miss Parlow was once more—for she has been often our guest—enthusiastically cheered and fêted.

Félicia Litvinne is coming, and also Kreisler, Vecsey and young Mischa Elman.

For the winter, things bear a bad look indeed. There will be an unprecedented stream of big concerts with orchestra—at The Hague alone forty-three—of smaller concerts, of operettes, etc. The French Opera intends to come out strong and with several new works. Mr. Lecocq left us for Toulouse, and so Mr. Bastide is now first leader. He will also produce an opera of his own, "Mérovée."

There will be only one Dutch opera, which will continue on modest lines the work of Mr. Van der Linden.

Noord Nederlandsche Opera seems to have given up the struggle for good.

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## TEATRO NAZIONALE IN ROME.

Rome, Italy, July 19, 1909.

The spring season of opera in Rome, given by the National Opera Company at the Teatro Nazionale, has been a splendid success from every point of view. Scenically, the stories were rich in color and truthfully depicted; the costumes elaborate and picturesque—everything bright and new, the stage settings as well as the costumes being duplicates of those used at La Scala in Milan. The orchestra was composed of fifty musicians drawn from the Associazione Romana; and the chorus singers, some forty in number, were gathered or selected partly in Rome and partly in Milan, for which reason they did not always harmonize so perfectly as if they had been chosen from one city or place only; still their work was good, owing to the excellent drilling afforded them. This point, I understand, will be improved next season when the choruses will be taken from one place (probably Milano), thus avoiding some of the petty jealousies and little squabbles easily called up among persons gathered in different localities. In a theatrical or operatic company, especially with "debutants," the "stars," too, or "starlings," and "would-be's," have troubles all their own—based largely on gossip or imaginary grievances. Needless to say, the managing director gets his share—usually all and more than he deserves—making his bed of roses quite a thorny path at times. Few people know or think about the many diffi-

Enrichetta Sogno, Effie Stuart (to which should be added two names not on the list, Maria Roane, Lina Simeoli); Armando Caprara, Ubaldo Ceccarelli, Romeo Costantini, Luigi Lucenti, Guglielmo Malferrari, Mario Mariani (and not in the list, V. Carrera, L. Confalonì, R. Coroini, Mario Pagani, C. Rebonato). The operas announced and presented were: "Faust," "Marta," "Barbiere di Siviglia," "Fra Diavolo," "Pagliacci," and "Cavalleria Rusticana."

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Among the Italian artists the most successful and useful members of the company were Lina Simeoli, a soprano



CARLOTTA LUND AS MARTA,  
Teatro Nazionale, Rome, Italy.

with good technical execution in the roles of Rosina and Zerlina ("Fra Diavolo"); Ada Sari, pleasing and pretty as Nedda. Armondo Caprara, a young healthy tenor, was vigorous and effective both as Turridu and as Canio; Sig. Rebonato is a genial, all round satisfactory baritone-singer and actor—a capital and capable artist always and "at home" in any role assigned him; Luigi Lucenti was a magnificent Mephisto—as tall a devil as his bass tones were low; Ubaldo Ceccarelli made a manly impression as Mylord in "Fra Diavolo." Costantini, Pagani (with his high C (Do) and the others were all satisfactory artists. In "Faust" three Americans made successful debuts. Frances Berg (or Monti) as Margherita made a decidedly favorable impression with her first appearance in that role; while her voice was good, her acting ability was pronounced even better. Margherita Leyden was a fine looking Siebel, and when the "devil" did not frighten her too much, she sang beautifully; she was also good looking as Lola. Effie Stuart as Martha in "Faust" succeeded in winning his Satanic majesty's favor and seeming love. In several operas Miss Stuart proved to be the general utility member of the company—a sort of "Miss Bauermeister." Later in the season Maria Roane (who had already sung the part in public elsewhere), made her appearance as Margherita, and was praised for a beautiful quality of voice and a certain assurance in acting—a difference in conception of the part.

\*\*\*

In "Marta" there were again three American appearances or, rather, four. Natania Anspacher was the first to sing this role; she displayed a high, light soprano voice, flexible and agreeable in quality—but was not strong from the acting point of view. Emma Gleason, another Marta, appeared in one act of the opera with a light, bright young voice of cheerful quality and happy disposition. Rossini's "Barbiere" was installed for the rest of the evening. The important Marta proved to be Carlotta Lund, an American soprano well known in New York and in Paris—an excellent Nedda and very attractive in the role of Marta. Miss Lund's singing of "The Last Rose of Summer" was redemanded with loud call of "bis," but the singer had to decline, as "encores" in the National Opera Company as considered inartistic and useless interruptions

and therefore not encouraged by the management. Miss Lund's appearance in a riding habit provoked expressions of general admiration and audible sounds of kissing came from all parts of the house, especially from the Olympian heights where the gods abide who know what they like and, in Italy, usually get it. Charlotte Lund's Marta was winsome, winning, and a winner. The Nancy of this opera was Maria Beer (another American), who has a good contralto voice and seconded her lady's whims admirably, and with her natural smiles put Plunkett in a happy mood. The Lionel of Sig. Pagani and the Plunkett of Sig. Rebonato were both very successful.

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In "Cavalleria Rusticana" we had another American debutante, Carlotta Guernsey. She appeared in the part of Lola, winning everybody's approval and finally she sang also the role of Santuzza, displaying a powerful voice of good compass and considerable dramatic ability.

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Enrichetta Sogno, yet another American singer, is gradually and surely winning her way onward and upward in the path of artistic endeavor and merit, and some day she hopes to be able to fill successfully any role expected of her.

\*\*\*

Maestro de Macchi has secured the concession of the Teatro Nazionale for his company in 1910 and also for 1911, the exposition year, when Rome will be filled with



CLEMENTINO DE MACCHI,

As impresario of the National Opera Company, at Rome, Italy.

culties attending the management and control of a successful opera production, including correct stage setting and costuming of the various characters; the orchestra and the chorus, their drilling and rehearsing; the part and full rehearsals of the "characters"; the mise-en-scene; the ballet, etc. There was trouble, too, in the "Eternal City" with the principal orchestral conductor, so that the president and manager of the company, M. Clementino de Macchi, found himself obliged to add the duties of chief conductor to his numerous other ones and became, for six or eight weeks, the most energetic and indefatigable musical worker I have ever known; his endurance was astonishing and wonderful. Seldon Miller was an excellent, reliable and painstaking associate conductor, and Signor Raffaele Terragnuolo an able and energetic chorusmaster. The "elenco artistico," list of artists or cast of role singers, consisted in greater part of Italians, more or less known and experienced in the operatic career of this country, including, too, several young American debutantes, who "made good," as they say in America. The announced "elenco" comprised the following singers, whose names appear alphabetically arranged: Natania Anspacher, Aida Ballerin, Maria Beer, Frances Berg (as Francesca Monti), Susa Corticelli, Emma Gleason, Carlotta Guernsey, Carlotta Lund, Margherita Leyden, Lola Renard, Ada Sari,



CLEMENTINO DE MACCHI,

As chief and director of orchestra at Teatro Nazionale, Rome.

visitors and a series of model Mozart representations will form the National Opera Company's program.

DELMA-HEIDE.

## Janpolski Back in New York.

Albert Janpolski, the Russian baritone, has returned to New York from his tour of the Pacific Coast. He gave highly successful recitals in Seattle and appeared as soloist with the Seattle Orchestra. Mr. Janpolski went to the Far Northwest to assist the Schubert Club, of Seattle, at the opening of the Auditorium and the exposition, and because of his great success he was immediately engaged for additional concerts.

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CINCINNATI, September 4, 1909.

The members of the College of Music faculty returned to Cincinnati Wednesday and Thursday looking greatly refreshed after summer vacations spent in various places of interest in America and abroad. The members of the board of examiners, which includes Albino Gorno, Louis Victor Saar, Romeo Gorno, Lino Mattioli, Douglas Powell and Mr. Gantvoort, were among the first arrivals on account of the preliminary preparation necessary for the annual free and partial scholarship examination held on Friday and Saturday. Signor Gorno spent most of his time in the mountains of Lanzo d'Intelvi, and arrived in New York on the Italian steamer Duca di Genoa last Monday. Signor Mattioli is very much enthused over the delights afforded him at Manchester-by-the-Sea, where he remained the greater part of his summer sojourn. Berlin, Leipzig and other noted art centers of Germany were visited frequently by Mr. Saar, who, with Mrs. Saar, enjoyed a pleasant visit to the former's European home at Lindau. Mr. Powell enjoyed the surf bathing and sea breezes of Martha's Vineyard, Mass., and declares that his vacation was much enlivened by the presence of the entries from the New York Yacht Club there for the races. With the exception of limited visits here and there, Romeo Gorno and Mr. Gantvoort remained in Cincinnati for the summer. The splendid color and high spirits so obvious in the persons of the individual members of the faculty offer ample evidence of the benefits derived from their needed rests. Lillian Arkell Rixford has returned to the Sterling, after eight weeks' visit to the Virginia Springs. Frederick J. Hoffmann spent a few weeks at Put-in-Bay, and Madame Dotti, after a visit in Michigan, sojourned in New York. Mr. Ern spent the summer in Michigan.

College of Music students were much in evidence where musical activities prevailed during the summer months. Emerson Williams, basso, and George Keller, tenor, have, according to all reports, had excellent success the past few weeks at Atlantic City, where they are appearing with John Weber's band. Cecilia Hoffman, soprano, has also been very successful as the soloist during the present tour of the Kilties Band. Pauline Stitt, soprano, is singing with one of the foremost bands of Detroit, while Laura Baer, contralto; Cliff Harvuot, tenor, and Stanley Baughman

have just returned after a successful season with Kryl. The latter were entertained by college alumnae residing in various Western cities visited by the band. Another talented trio of college students, including George Moore, pianist; Harry Robinson, violinist, and Louise Sanns, soprano, gave a very successful concert at Gallipolis, Thursday evening.

The increased enrollment in the violin and voice departments of the College of Music will enable the chorus and orchestra to recruit their ranks to larger proportions. The chorus will again be under the direction of Mr. Saar and the orchestra under the direction of Mr. Ern.

The success of Joseph O'Meara's work in the departments of elocution and acting, at the College of Music, has prompted him, with the assistance of Bertha Topp, his assistant, to enlarge the department to include a greater scope, and a number of innovations interesting to students of the histrionic art will shortly be announced.

B. C. O.

#### Carbone's Pupil at Mainz Opera.

Signor Carbone, the New York maestro, has received a letter from his pupil, Alfredo Ilma, telling him of Ilma's engagement at the grand opera in Mainz, Germany. Ilma, who is of royal blood, is related to King Menelik of Abyssinia. He was born in Cairo, Egypt, twenty-six years ago. The singer is a man of heroic physique, being six feet four inches tall. His real name is Alfred Waldemeier. Before coming to New York to study with Carbone, Waldemeier was a pupil in Paris of Jean de Reszke and Alfred Giraudet. Carbone's fame attracted him, and accordingly he came to New York to finish. This ought to convince American students that they can get a complete vocal education at home.

The letter from Ilma, whose fine baritone voice has made him an idol abroad, reads as follows:

Mainz, Germany, August 18, 1909.

MY DEAR FRIEND AND TEACHER.—You will be glad to hear that your words have come true. My voice proved to be a baritone, and I have been engaged to sing at the Mainz Opera. You see that your excellent method of singing has made my voice brilliant in the upper register and now is admired by every one, particularly by the director of the opera and the professor here. I desire to thank you heartily, my dear Mr. Carbone, because you have developed my voice. I had hardly anything before I came to you, but now my tone production is correct and I can sing easily high, low and medium tones. I give you all the credit and once more thank you for your splendid work. I shall not fail to recommend you highly.

I have taken my grandmother's name. She was Princess Ilma of Abyssinia, a niece of King Theodoros.

With kind regards I am always

Very sincerely and gratefully yours,

A. WALDEMEIER (ALFREDO ILMA).

Aurelia Wharry has issued handsome circulars announcing that she has opened studios at 805 Pittsburgh Building, St. Paul, Minn., and at 408 Metropolitan Music Building, in Minneapolis.

## OBITUARY

#### Henry Willig.

Henry Willig, last member of an old Baltimore music publishing house, died in the Monumental City, Thursday, September 2. The following complete notice of his career appeared in one of the Baltimore papers:

"Henry Willig, last surviving member of the firm of George Willig & Co., one of the oldest music publishing firms in the United States, died at 7.30 last night at the Union Protestant Infirmary. Death was due to a gallstone affection, for which he underwent an operation three weeks ago at the infirmary. He never rallied from the strain of the operation.

"Born in this city in 1835 and a resident here continuously, Mr. Willig became one of the best known of the older generation of the city's business men. His standing in the local commercial circles was of the highest, and, in addition, he was always interested in the city's welfare.

"The firm, which is conducted under its original name of George Willig & Co., was formed in Philadelphia in 1794 and is recorded as the first of its kind in America. It was founded by Mr. Willig's grandfather—George Willig. It was removed to Baltimore in 1826, with the late Mr. Willig's father in charge. Later on Henry Willig and his brother, Joseph Willig, grandsons of the founder, succeeded to the control of the business. Joseph Willig died in 1895 and Henry Willig took sole charge.

"The firm was long at 10 North Charles street, where, in addition to the music publishing business, pianos were handled. The building was consumed in the 1904 fire, and shortly afterward Mr. Willig had a handsome structure erected at 218-220 West-Franklin street, the present location of the business.

"The founder of the firm died in 1854, eighty-nine years old, and was known as the oldest Freemason in Pennsylvania. At the time of the opening of the Baltimore office by his son, George Willig, Jr., the piano industry was in its infancy and the leading pianos were unheard of.

"Mr. Willig is survived by one daughter—Eugenie Willig—and two sisters. His wife, who was formerly Miss Frances Lohrfink, of this city, died about four years ago."

#### Jean Lassalle.

As THE MUSICAL COURIER goes to press, a cable from Paris reports the death of Jean Lassalle, the baritone, who sang years ago at the Metropolitan Opera House. Lassalle was born in 1847 and was at the time of his death a professor in the Paris Conservatory of Music.

G. H. Thornton returned to St. Paul, Minn., the first of the week from a fishing trip to Northern Wisconsin.

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November 11, December 9, January 13, February 24, and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26 and March 26.

As announced last spring, Max Fiedler has been retained for another year and will again be at the head

of the orchestra. This is a most satisfactory arrangement to the Boston Orchestra's patrons.

The soloists will include Glibbert, baritone; Samaroff, pianist; Sembrich, Schumann-Heink, and Hess, violinist. Others will be announced later.

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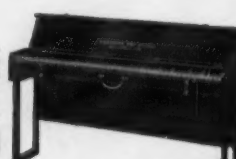


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